

Solomon R. Guggenheim Museum

1985 Annual Report





Installation view, *Transformations in Sculpture: Four Decades of American and European Art*

The Solomon R. Guggenheim Foundation

1985 Annual Report

Solomon R. Guggenheim Museum, New York
Peggy Guggenheim Collection, Venice

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Fernand Léger, *Builders with Rope*, 1950

Robert E. Mates

Solomon R. Guggenheim Museum
1071 Fifth Avenue
New York, New York 10128
(212) 360-3500

Peggy Guggenheim Collection
Palazzo Venier dei Leoni
701 San Gregorio
30123 Venice, Italy
(41) 706288

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Solomon R. Guggenheim Museum

Peggy Guggenheim Collection

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Peggy Guggenheim Collection

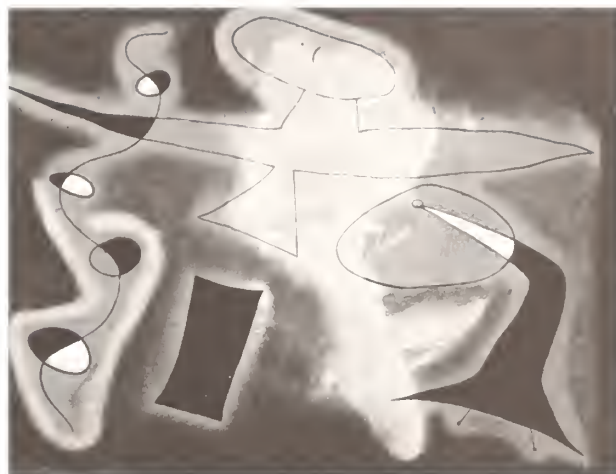
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LEARNING TO READ THROUGH THE
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All listings as of December 31, 1985



Joan Miró, *The Flight of a Bird over the Plain III*. July 1939

Robert F. Mates



Frank Stella, *Harran II*. 1967

Carmelo Guadagno and David Heald

The primary focus of the Trustees and Staff in 1985 was the implementation of our decision to build a seven-story addition to the already existing four-story annex located east of the original Frank Lloyd Wright structure on Fifth Avenue.

As stated in my report last year, our fundamental purpose in launching a \$12 million building and endowment campaign is to double our permanent exhibition space in order to display much more of what many consider to be "the world's greatest unseen modern collection." It is hoped that the new structure, to be named after Justin K. Thannhauser, will be initiated in 1987 to coincide with our fiftieth anniversary.

During 1985 the following steps were taken to get the project underway:

1. An application to the Board of Standards and Appeals for a zoning variance and special permit was filed in May.
2. Community Board No. 8 voted in favor of the Museum's proposed addition at its hearing held in June.
3. A contract was negotiated and signed with the highly respected architectural firm of Gwathmey Siegel & Associates in June.
4. Our building plans were presented to representatives from a number of city agencies and local civic groups including Community Board No. 8, the Department of City Planning, the Landmarks Preser-

vation Commission, the Municipal Art Society, the Friends of the Upper East Side Historic Districts, Civitas, Carnegie Hill Neighbors and the New York Landmarks Conservancy. Many prominent architects and interested members of the press were also fully informed about the project.

5. Building Committees, composed of Trustees and key Staff members met frequently with the architects and our consultants to resolve critical questions concerning exterior design and allocation of interior space.
6. The Fiftieth Anniversary Building and Endowment Campaign Committee, headed by Trustee Harold W. McGraw, Jr., was formed. Individual gifts and pledges continue to come in and the Committee has begun to focus on broadening the base of solicitations.
7. The completion of a schematic design was announced in *The New York Times* in October. This design will enable the Museum to more than double permanent exhibition space; offer audiences a sequential and chronologically comprehensive view of twentieth-century art on five consecutive floors with access at every level to the main Rotunda; consolidate and reorganize for optimum efficiency administrative offices and technical departments which will occupy the same amount of space as in the present building; enhance public access to the original Frank Lloyd Wright structure (now reserved in part for office and storage space); expand the capacity and services of the bookstore; move the restaurant to a much more attractive location on the fourth floor; bring back under one roof departments presently located elsewhere.
8. At year-end the City Departments of Environmental Protection and Planning requested the submission of a full Environmental Impact Statement, which we filed on December 31.

1985 was an eventful year for the Peggy Guggenheim Collection in Venice, which for the first time under our Foundation's auspices presented a program of temporary exhibitions. These exhibitions, which are described in the Director's Report, were mounted prior to and following the traditional April-October display of Peggy Guggenheim's own former holdings. The program was made possible by a generous grant from United Technologies Corporation which underwrote the expenditures needed to keep the Palazzo open to the public an additional three months each year for five years.



David Heald

Jacob Alspector, Charles Gwathmey and Robert Siegel with model of proposed addition

Early in the year, The United States Information Agency contracted with our Foundation to provide supervision of the American Pavilion and exhibition at the Venice Biennale, one of the world's foremost art events. Commencing in 1986, the Foundation, through the Peggy Guggenheim Collection, will manage the Pavilion and serve as liaison to the institutions and curators chosen to organize the American presentations. Subsequently, the Advisory Board of the Peggy Guggenheim Collection voted to purchase, with funds provided by its members, the American Pavilion in Venice from its present owner, The Museum of Modern Art in New York. This acquisition, to be consummated in the near future, will enable the Foundation to extend its cultural activities in Venice and broaden its ambassadorial role by presenting programs in the Pavilion when it is not being used for the Biennale.

The purchase of the Pavilion demonstrates the dedication of the Advisory Board and the indispensable role it plays in helping the Foundation carry out its stewardship. During the year Rosemary Chisholm, Jacques Hachuel, James Harmon, Antonio Ratti and Joan M. Straus became Charter Members and Sindbad Vail became an Honorary Charter Member of the Board.

In New York the Foundation welcomed as new Trustees Peter W. Stroh, Chairman and Chief Executive Officer of The Stroh Brewery Company; Rawleigh Warner, Jr., Chairman and Chief Executive Officer of Mobil Corporation; and Donald M. Wilson, Corporate Vice President, Public Affairs, Time Inc. Elaine Dannheisser and Barbara Jonas were appointed members of the Foundation's Art and Museum Committee. Under the leadership of Trustee Robert M. Gardiner, a Corporate Membership Committee was formed to help in the Museum's efforts to secure funds for annual operations from the business community. Donald M. Blinken, Donald M. Feuerstein, Linda LeRoy Janklow and Seymour M. Klein joined the Museum's Advisory Board, replacing members whose terms expired. We are grateful to the departing members, Susan Morse Hilles, Morton L. Janklow, Barbara Jonas and Bonnie Ward Simon, for their years of service on this important committee.

I am pleased to report that the Museum received vital support for its activities during the year from government agencies including the National Endowment for the Arts, the National Endowment for the Humanities, the New York State Council on the Arts, the Natural Heritage Trust, administered by the New York State Office of Parks, Recreation and Historic Preservation,



Peter Lawson-Johnston and Harry Brooks at *Kandinsky in Paris: 1934-1944* lenders preview

and the Department of Cultural Affairs of the City of New York. In addition, The Buckeye Trust, The Cuyahoga Trust and the L.A.W. Fund provided support for the Works and Process performing arts series. We are also indebted to The William H. Donner Foundation for contributing funds to acquire software for the Museum's computer systems.

We successfully met the requirements of the first match of our \$750,000 NEA challenge grant discussed in last year's Annual Report. In addition, proceeds from the highly successful Carnevale di Venezia, a benefit dance held at the Guggenheim in November, were applied towards this grant. Another example of support was the donation of materials to refurbish the Auditorium by Trustee Stephen C. Swid and Russell Banks, and the establishment of an Auditorium Committee headed by Leslie Arps, which has raised funds to pay for the labor involved in the refurbishment. Thanks to our many friends, the results of this year's Annual Appeal surpassed all former efforts, bringing in additional funds for general operations.

Although the combined deficit for our two museums slightly exceeded budget, operations remain firmly controlled. The value of the Foundation's portfolio of stocks and bonds reached a record level at year-end under the prudent management of its Finance Committee, chaired by Trustee John Hilson.

We continue to take great pride in our model Collection Decentralization Program which is proceeding successfully during its first, pioneering five-year phase.

Under this program, long-term loan exhibitions drawn from the Museum's Collection have been received by seven institutions in diverse regions of the country. During 1985, The University of Michigan Museum of Art, Ann Arbor, the Worcester Art Museum, Massachusetts, and the Birmingham Museum of Art, Alabama, completed their presentations, and the University Art Museum, University of California at Berkeley, received a long-term loan of selected early twentieth-century paintings, sculptures and watercolors.

At midyear, the Museum and Chesterwood, a property of the National Trust for Historic Preservation and formerly the summer estate of sculptor Daniel Chester French, in Stockbridge, Massachusetts, announced joint sponsorship of the Guggenheim Museum Sculptor-in-Residence Program at Chesterwood. The program provides a grant to support an outstanding American or European sculptor each year to live and work in one of French's studios on the grounds of Chesterwood. We are proud of this first collaboration between the National Trust and a contemporary museum. The Guggenheim selected Robert Lawrence Lobe as the first artist-in-residence.

The Great Artist Series Award, jointly selected by the Guggenheim Museum and New York University's Gall-

atin Division, was given in 1985 to Robert Motherwell. As part of the program associated with the award, Mr. Motherwell gave a public lecture at the Museum on his life and work.

Our activities were significant this year in the areas of exhibitions, publications and acquisitions. In particular, the reacquisition of Brancusi's masterpiece, *The Muse*; the long awaited publication of the scholarly catalogue of the Peggy Guggenheim Collection by Angelica Zander Rudenstine and the presentation of the seventh in the series of Guggenheim International Exhibitions, *Transformations in Sculpture: Four Decades of American and European Art*, as well as the third and final exhibition in a series devoted to the work of Vasily Kandinsky made 1985 an exceptional year for us.

Our continuing success, as we strive to serve the public on a global basis, is the direct result of a dedicated staff, including many volunteers, under the wise leadership of Tom Messer, an intelligent and judicious Board of Trustees, the indispensable counsel of our Advisory Board members on both sides of the Atlantic and the unflagging support of our many corporate, governmental, foundation and individual friends who share a desire for the Guggenheim to perform a pivotal role in carrying out its mission.



Photo courtesy Birmingham News

Collection Decentralization Program: installation view,
An American Art: Post-World War II Painting and Sculpture,
Birmingham Museum of Art, Alabama

Director's Report

THOMAS M. MESSER

It is obvious from the President's Report that 1985 was more than an ordinary year for the Guggenheim Foundation's two museums and that, furthermore, it set developments into motion that will have visible and, we trust, beneficial consequences for years to come. The implementation of the endowment and building fund drive, the filing of our building application before the Board of Standards and Appeals and the completion of schematic designs by Gwathmey Siegel & Associates, the Museum's architects, would in themselves constitute prerequisites for such a claim. Yet there is more to substantiate it, for some of the finest and most lasting achievements of acquisition, publication and exhibition programs, both in New York and Venice, have been concentrated in this calendar year.

To begin with acquisitions, the return of Constantin Brancusi's *The Muse* to the Guggenheim's possession is, of course, an event that could properly grace a decennial rather than merely an annual report since it holds a place among the most cherished and valuable objects of the Guggenheim's permanent collection. Even among the eleven sculptures that now constitute our combined holdings by Brancusi, the primacy of the marble *Muse* would be hard to challenge. Its place in art history and its aesthetic attributes have been extensively discussed elsewhere, but its unusual provenance, which has been so fortuitously affected by recent developments, should be briefly reviewed here for the record. *The Muse*, completed by Brancusi in 1912, was sold to the American artist Arthur B. Davis shortly thereafter for a price of 5,000 French francs. The marble reappeared next in 1955 at a Parke-Bernet sale, where it was acquired for \$7,000, either by the watch manufacturer Ardé Bulova or by his wife—an uncertainty with fateful consequences. Upon Mr. Bulova's death, in 1958, *The Muse* was, at any rate, bequeathed to the Guggenheim, where it remained for the next thirteen years. In 1971, however, Mr. Bulova's widow, now remarried as Ileana Bulova Lindt, succeeded in her attempts to repossess the work on the basis of a court order that denied her late husband's legal ownership in favor of herself. Accordingly, two U.S. Deputy Sheriffs took possession of *The Muse* over the stated and confirmed protest of the Guggenheim. It was not before 1981, when Mrs. Bulova Lindt sold *The Muse* to the art dealer Andrew Crispo, presumably for \$800,000, that the possibility of recapturing the lost treasure first arose—a dream realized toward the end of 1985.

Although the retrieval of Brancusi's *Muse* represents the undisputed highlight of this year's acquisitions, it is



Myles Aronowitz

Thomas M. Messer signing final document securing the reacquisition of *The Muse* by Constantin Brancusi

by no means the only important enrichment of the collection that has taken place this year. The consummation of a gift initiated ten years ago by Mrs. Evelyn Sharp deserves special mention as well as the reiteration of the Museum's lasting gratitude. The works in question are Fernand Léger's *Starfish*, 1942, and *Builders with Rope*, 1950, and Joan Miró's *The Flight of a Bird over the Plain III*, 1939, and *Woman in the Night*, 1945, four paintings that have strengthened the collection at its central, classical modern core. The fact that these works have been at the Museum's disposal throughout the past decade does not diminish our institutional pride and pleasure in their full and final acquisition during the current calendar year.

The works by the ten additional artists that follow are drawn from the complete register of this year's acquisitions to highlight their extraordinary importance and, wherever applicable, the Foundation's deeply felt gratitude toward those who made such enrichments possible. They are listed in chronological sequence:

1. Joseph Beuys, *Tierfrau*, 1949, bronze. Purchase Joseph Beuys, *F.I.U. Difesa Della Natura*, 1983-85, car, shovels, copper, books and blackboards. Purchase
2. Jan Müller, *Bacchanale in Sunlight*, 1956, oil on canvas. Gift, Mr. and Mrs. Donald Erenberg



David Heald

Joseph Beuys, *Tier/rau*, 1949



Marilyn Mazur

Robert Motherwell and Diane Waldman at Great Artists Series award presentation ceremony

3. Jim Dine, *Bedspring*, 1960, mixed-media assemblage on wire bedspring. Purchased with funds contributed by the Louis and Bessie Adler Foundation, Seymour M. Klein, President
4. Louise Nevelson, *The Floral Garden*, 1962-85, terra-cotta and wood, 27 parts. Gift of the artist Louise Nevelson, *White Vertical Water*, 1972, painted wood, 26 parts. Gift, Mr. and Mrs. James J. Shapiro
5. Eduardo Chillida, *Three Irons*, 1966, steel, three parts. Gift, The Merrill G. and Erita E. Hastings Foundation
6. Frank Stella, *Harran II*, 1967, polymer and fluorescent paint on canvas. Gift, Irving Blum
7. Pierre Alechinsky, *Codex*, 1981, acrylic on paper mounted on canvas. Gift, Mr. Jerome Brody
8. Jimmy Ernst, *Fire in the Lake*, 1981, oil on canvas. Gift, Gloria Safer
9. Horst Antes, *The Snake Sheds Its Skin*, 1983, gold and plexiglass, six parts. Gift of the artist
10. Martin Puryear, *Seer*, 1984, water-based paint on wood and wire. Purchased with funds contributed by the Louis and Bessie Adler Foundation, Seymour M. Klein, President

Not included in the above listing are purchases made with funds contributed by Exxon Corporation. These always appreciated contributions, which for the past decade have helped us to add to the Museum's collection works by relatively unknown artists, were during the current year devoted to emerging American talent. In addition, loyal Museum friends have made many other gifts this year for which we are most grateful.

Exhibitions in 1985 attracted a large and interested museum public in New York and, for the first time, in Venice, where the regular showing of the Peggy Guggenheim Collection during the summer season is now supplemented by a temporary exhibition program in winter, spring and fall. Such programming left only two months (January and February, during which the Palazzo was closed to the public) for continued internal reconstruction—an indication that the transformation from private residence to public museum that became the Foundation's stated policy after Peggy Guggenheim's death in 1979 is nearing its completion. The two exhibitions that inaugurated the new departure were *Six Modern Masters*, a selection from the Solomon R. Guggenheim Museum in New York, and *Tauromaquia: Goya-Picasso*, an exquisite presentation of Goya and Picasso prints having in common the subject of the bullfight. The first of the two exhi-



David Heald

Pierre Alechinsky, *Codex*. 1981

bitions featured in impressive depth paintings by Vasily Kandinsky, Franz Marc, Robert Delaunay and Pablo Picasso, as well as sculpture by Naum Gabo and Alexander Calder. The forty works that constituted the selection filled the Palazzo proper, whereas the *Tauromaquia* etchings were displayed in the so called "Barchessa," the perpendicular annex which was constructed upon Peggy Guggenheim's order as a separate wing and is now an integral element of the Palazzo structure. The precious material for *Tauromaquia* was lent by Arthur Ross, for which we are deeply grateful. We are indebted as well to Mr. Ross for much additional help in the current efforts to extend the usefulness of the Venetian museum program beyond its original summer season. The exhibition was curated by Professor Fred Licht, Curator of the Peggy Guggenheim Collection. Both exhibitions were shown in Venice before and after the permanent collection presentation and both traveled to the Padiglione d'Arte Contemporanea in Milan during the intervening summer season. We are also indebted to Peggy Guggenheim Collection Advisory Board member Antonio Ratti: his sponsorship of *Six Modern Masters*, under the title *I Maestri del Guggenheim*, and *Tauromaquia* at the Padiglione, as well as the *Kandinsky in Paris: 1934-1944* showing at the Palazzo Reale, made the Guggenheim's presence in Milan possible.

Among exhibitions held at the Solomon R. Guggenheim Museum, the return of the Guggenheim Interna-



Arthur and Janet Ross, Philip Rylands and Ugo Trotta, Prefect of Venice, at *Tauromaquia* opening

national Exhibition series deserves special mention as it reappeared here for the first time since 1971. Curated by the Guggenheim's Deputy Director, Diane Waldman, this monumental effort, titled *Transformations in Sculpture: Four Decades of American and European Art*, traced developments in the morphology of three-dimensional art from Alberto Giacometti and David Smith to current practitioners, thereby rendering a panoramic view of postwar and contemporary sculpture that has not been attempted in New York on a comparable scale for a long time. We should also cite the finale of the Vasily Kan-

dinsky trilogy, whose last installment, *Kandinsky in Paris: 1934-1944*, completed what probably is the most extensive retrospective ever realized of the work of a twentieth-century painter.

The following exhibition chart reviews eight of a total of thirteen displays mounted in New York during the current year, and shows fairly typical dispositions in the Museum's programming. Among artists given one-person exhibitions, only Kandinsky reaches deeply into the history of modern art, and even he was represented this year by works of his most recent phase. Our emphasis in 1985

Exhibition	Period	Medium	Derivation	Originator	Dates
Kandinsky in Paris: 1934-1944	prewar and war years	painting/ sculpture/ works on paper/ photographs/ manuscripts/ documents	European	Guggenheim	Feb. 15- Apr. 14
Frankenthaler: Works on Paper 1949-1984	postwar and contemporary	works on paper	American	International Exhibitions Foundation, Washington, D.C.	Feb. 22- Apr. 21
Gilbert and George	contemporary	photographs/ photograms	European	The Baltimore Museum of Art	Apr. 26- June 16
Mark Rothko: Works on Paper	prewar, war years and postwar	works on paper	American	The Mark Rothko Foundation, Inc., New York, and The American Federation of Arts, New York	May 3- June 16
Painterly Visions, 1940-1984: The Guggenheim Museum Collection and Major Loans	postwar and contemporary	painting	European and American	Guggenheim	June 28- Sept. 2
Alfred Jensen: Paintings and Works on Paper	postwar	painting/ works on paper	American	Guggenheim	Sept. 10- Nov. 3
New Horizons in American Art: 1985 Exxon National Exhibition	contemporary	painting/ sculpture/ works on paper/ photographs/ installations	American	Guggenheim	Sept. 13- Nov. 3
Transformations in Sculpture: Four Decades of American and European Art	postwar and contemporary	sculpture	European and American	Guggenheim	Nov. 22, 1985- Feb. 16, 1986

therefore rested upon major postwar figures—Rothko, Jensen, Frankenthaler and Gilbert and George, with the latter representing the most contemporary efforts outside of those of the Exxon National group. Statistically, one-person exhibitions this year favored Americans, but such a merely quantitative evaluation fails to reflect Jensen's strong European roots. Any seeming imbalance in this area was rectified by the group shows: two out of three contained a European/American mix, with strong representation of the former. Four of the eight major shows listed were accompanied by catalogues, so that this institution's achievements as a source of exhibitions were considerably increased by its production of publications that reliably document various areas of twentieth-century painting and sculpture.

Documentary research, however, is not limited to publications that accompany exhibitions. The Foundation's collections remain the principal focus of our attention, as is evident from the already existing catalogues surveying various identifiable parts of the Guggenheim's combined holdings. A mighty step forward in this respect can be reported here, since Angelica Zander Rudenstine, formerly Research Curator at the Guggenheim Museum, completed her long awaited volume, *Peggy Guggenheim Collection, Venice*, during 1985. In this truly indispensable publication the bulk of Peggy Guggenheim's museum legacy is, for the first time, thoroughly examined and discussed with admirable clarity. *Peggy Guggenheim Collection, Venice*, which follows separate volumes on the Solomon R. Guggenheim Museum's prewar painting collection and the Justin K. Thannhauser Collection, constitutes the third major effort by members of the curatorial staff to publish diligently accumulated information about the Foundation's permanent holdings. A catalogue dealing with prewar sculpture and works on paper, by Vivian Endicott Barnett, the Guggenheim's Curator, will appear next and has been the subject of concentrated research during the current year.

Art-historical research and collection management are increasingly dependent upon computerization which, in the case of the Guggenheim, is being aided decisively by The J. Paul Getty Trust. Participation in a Getty-sponsored Museum Prototype Project that involves eight American art museums has enabled us to automate basic data about the paintings collection, thereby establishing a recall mechanism that will greatly increase our future research capabilities. We are therefore much indebted to the Getty Trust for initiating the program and for including the Guggenheim among its beneficiaries.



Thomas M. Messer and Walter and Krista Koenigstein at *Mark Rothko: Works on Paper* opening

Words of gratitude traditionally conclude the Director's Report and the extensive help and participation of trustees, committees and staffs make these particularly appropriate during a year so rich in tangible achievements. Clearly, the most conspicuous and beneficial special event took place in the fall, when, under the inspired leadership of Mrs. Peter Lawson-Johnston and Mrs. Robert M. Gardiner, the entire Museum was converted into a *Carnevale di Venezia*. With the full participation of our Venetian contingent, guests for this masquerade filled the Frank Lloyd Wright building, emptied for the occasion of works of art, to enjoy a memorable evening of dining and dancing and in the process provide significant funds with which to match an endowment grant provided during 1984 by the National Endowment for the Arts. This achievement coupled with the fund raising efforts of all of our trustees is the basis for Peter Lawson-Johnston's reassuring report relating to the Foundation's endowment and building drive, as well as for our confidence in the Foundation's ability to reach its stated goal over the years to come. Of course, objectives as ambitious as ours depend in equal measure upon the work of dedicated staffs in administrative, curatorial, technical, public affairs and other areas—work that under the deputy directorship of Diane Waldman is carried out by division and department heads and their aides throughout the Museum. In view of the steadily growing institutional presence of the Peggy Guggenheim Collection, it is my pleasant task to extend the same high degree of appreciation to the staff of our Italian museum.

Acquisitions

PURCHASES

Taka Amano

Drawing 34-21. 1984
Watercolor on paper, two panels,
total 42 x 84 $\frac{1}{4}$ "
3281 a,b

Joseph Beuys

Tierfrau. 1949
Bronze, 18 $\frac{3}{8}$ x 5 $\frac{1}{4}$ x 4"
3256
F.I.U. Difesa Della Natura. 1983-85
Car, shovels, copper, books and black-
boards, car, 50 x 158 x 63", total
installation area, ca. 50 x 210 x 70"
3315

Constantin Brancusi

The Muse. 1912
Marble, 17 $\frac{1}{2}$ x 9 $\frac{1}{2}$ x 8"
3317

Franta

Eden. 1984
Acrylic on canvas, 63 x 62 $\frac{5}{8}$ "
3261

Ward Jackson

Transit. 1964
Acrylic on canvas (lozenge), 33 $\frac{7}{8}$ x 34"
3285

Tony Moore

Sanctuary. 1984
Acrylic on paper, 29 $\frac{5}{8}$ x 22"
3289

Purchased with Contributed Funds

Jim Dine

Bedspring. 1960
Mixed-media assemblage on wire
bedspring, 52 $\frac{1}{4}$ x 72 x 11"
3258

Louis and Bessie Adler Foundation,
Seymour M. Klein, President

Carole Eisner

Kuten. 1984
Acrylic on canvas, 50 x 78 $\frac{3}{4}$ "
3259

Anonymous

Stano Filko

Head No. 2. 1983-84
Mixed media on cardboard, three
parts, a. 48 $\frac{1}{2}$ x 37 x 5 $\frac{1}{4}$ "; b. 49 $\frac{1}{4}$ x 37
x 6"; c. 49 x 37 x 5 $\frac{1}{4}$ "
3260 a-c

Anonymous

Budd Hopkins

City Sun III. 1975
Oil on canvas, 80 $\frac{1}{8}$ x 110 $\frac{1}{4}$ "
3284

Mr. and Mrs. Leonard Block

Martin Puryear

Seer. 1984
Painted wood and wire,
78 x 52 $\frac{1}{4}$ x 45"
3276

Louis and Bessie Adler Foundation,
Seymour M. Klein, President

Charles Seliger

Aura. 1976
Acrylic on canvas, 16 $\frac{1}{4}$ x 6 $\frac{1}{8}$ "
3303

Emerging Season. 1982
Acrylic on Masonite, 9 x 14"
3311

Mr. and Mrs. George M. Jaffin

Purchase Award

Funds Contributed by Exxon Corporation

Phoebe Adams

Sleep. 1985
Cast bronze with patina, 66 x 48 x 36"
3316

Anthony-Peter Górný

Transitivity Volume 1: Nature. 1983-85
Book, mixed media, 56 x 45 x 6"
3323

Mark Innerst

*Brooklyn Seen from the East River
Park*. 1985
Oil on acrylic on wood, 17 $\frac{1}{4}$ x 21 $\frac{3}{4}$ "
3324

Tobi Kahn

Rema. 1985
Acrylic on board, 54 x 39"
3325

Mark Kloth

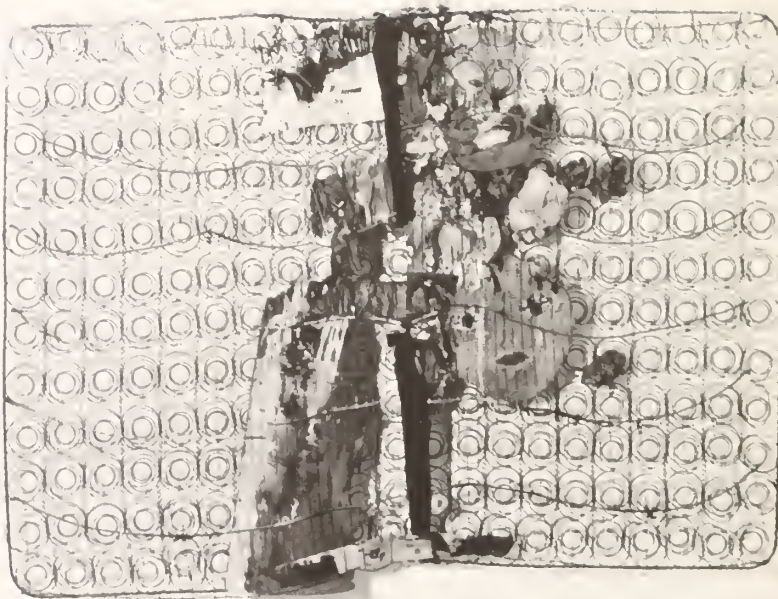
Passing Stage. 1985
Metal, casein and dry pigment on
canvas, 113 x 68 x 23 $\frac{1}{2}$ "
3326

Rex Lau

Perilously Close to the Rock. 1985
Oil on Hydro-stone, 72 x 63"
3327

Joan Nelson

Untitled. Summer 1985
Pigment and wax on board,
17 $\frac{7}{8}$ x 15 $\frac{7}{8}$ "
3333



Jim Dine, *Bedspring*. 1960

Jim Peters

The Suppliant. 1985

Oil and wax on metal, wood, paper
and glass, 68 x 70 x 2"

3335

Irene Pijoan

Ransom Earth. 1985

Plaster, encaustic and pigment on
wood, 66 x 88 $\frac{1}{8}$ x 4"

3336

GIFTS

Pierre Alechinsky

Codex. February 1981

Acrylic on paper mounted on canvas,
60 $\frac{1}{2}$ x 118"

3280

Mr. Jerome Brody

Horst Antes

The Snake Sheds Its Skin. 1983

Gold and plexiglas, six parts,

a. woman, 7 $\frac{1}{8}$ x 5 $\frac{1}{8}$ "; b. man, 8 $\frac{5}{8}$ x
3 $\frac{1}{8}$ "; c. snake, 1 $\frac{3}{8}$ x 4 $\frac{7}{8}$ "; d. spoon,
5 $\frac{1}{4}$ x 3 $\frac{1}{4}$ "; e. rectangle, 3 $\frac{9}{16}$ x 2 $\frac{3}{4}$ ";
f. platform, 13 $\frac{3}{4}$ x 6 $\frac{7}{8}$ x 3 $\frac{3}{8}$ "

3254 a-f

The Artist

Fritz Bultman

Barrier III. 1972

Bronze, 13 $\frac{3}{8}$ x 23 $\frac{7}{8}$ x 6 $\frac{7}{8}$ "

3318

Frances Manacher

Pol Bury

Untitled. n.d.

Gold pendant, multiple 2 $\frac{1}{4}$ x 1 x 3 $\frac{3}{4}$ "

3282

Anonymous

Sandro Chia

Rabbit for Dinner. 1980-81

Pastel and pencil on paper,

22 $\frac{1}{2}$ x 28 $\frac{1}{2}$ "

3319

Norman Dubrow

Eduardo Chillida

Three Irons (Iru burni). 1966

Steel, three parts, total 32 $\frac{5}{8}$ x 57 $\frac{1}{2}$
x 35 $\frac{3}{8}$ "

3257 a-c

The Merrill G. and Emta E. Hastings
Foundation



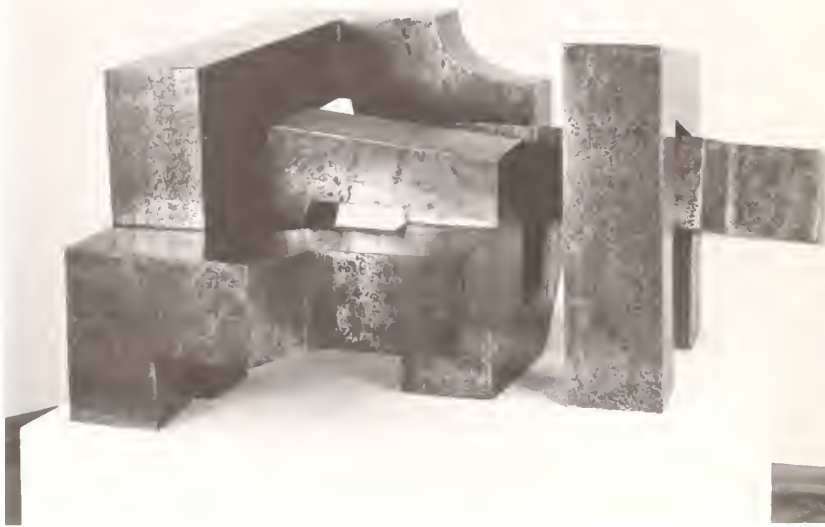
Martin Puryear, *Seer*. 1984

Douglas M. Parker



Horst Antes, *The Snake Sheds Its Skin*. 1983

David Heald



Eduardo Chillida, *Three Irons (Iru burni)*, 1966

Francesco Clemente

To Make Friends, Sol. 1980

Pastel and charcoal on paper,

17 $\frac{3}{4}$ x 15"

3320

Norman Dubrow

Enzo Cucchi

Ferocious Drawing of 1980. 1980

Pencil on paper, 19 $\frac{1}{4}$ x 15 $\frac{1}{8}$ "

3321

Norman Dubrow

Thomas Downing

Arret. November 1975

Acrylic on canvas, 89 $\frac{3}{4}$ x 49 $\frac{3}{4}$ "

3322

Dr. Phillip E. Romero

Jimmy Ernst

Fire in the Lake. 1981

Oil on canvas, 78 $\frac{1}{8}$ x 132 $\frac{1}{4}$ "

3283

Gloria Safier

David Heald



David Heald

Jimmy Ernst, *Fire in the Lake*, 1981



David Heald

Jan Müller, *Bacchanale in Sunlight*. 1956

Hans Hinterreiter

Opus 36. 1942

Tempera on paper, sight, 13⁵/₈ x 9⁷/₈"
3262

Urve and Hal Landers

Opus 70. 1959

Tempera on Masonite, sight,
32¹/₄ x 32¹/₄"
3263

Dr. and Mrs. Istvan Schlegl

Lester Johnson

Portrait of Baudelaire. 1966

Oil on canvas, 36¹/₄ x 44¹/₈"
3286

Anonymous

Rosemarie Koczý

Human Condition. March-October
1984

Spiral notebook, 45 pages of ink
drawings, 14 x 11"
3287

The Artist

Terence La Noue

Problems of Government: The Palace.
1984

Mixed media on unstretched canvas,
72⁷/₈ x 73¹/₂"
3340

Mr. Wolffe Nadoolman

Alun Leach-Jones

The Traveler. 1985

Acrylic on canvas, 68¹/₄ x 48¹/₈"
3328

Anonymous

Fernand Léger

Starfish. 1942

Oil on canvas, 58 x 50"
77.2669

Builders with Rope. 1950

Oil on canvas, 63¹/₂ x 44⁷/₈"
77.2668

Evelyn Sharp

Sandra Mackintosh

MUT. 1984

Painted wood, 85¹/₂ x 91¹/₈ x 7¹/₂"
3264

Anonymous

Oscar Maxera

To New York. 1985

Acrylic on canvas, 35 x 23¹⁵/₁₆"
3265

The Artist

Joan Miró

The Flight of a Bird over the Plain III.

July 1939

Oil on burlap, 35¹/₄ x 45¹/₂"
77.2670

Woman in the Night. March 1, 1945

Oil on canvas, 51¹/₈ x 63³/₄"

77.2671

Evelyn Sharp

Ree Morton

Manipulations of the Organic (No. 4).

1977

Acrylic on canvas, 32 x 48"

3329

Manipulations of the Organic (No. 5).

1977

Acrylic on canvas, 32 x 48"

3330

Manipulations of the Organic (No. 9)

1977

Acrylic on canvas, 32 x 48"

3331

Manipulations of the Organic (No. 8).

1977

Acrylic on canvas, 32 x 48"

3332

Mr. and Mrs. B. Herbert Lee

Jan Müller

Bacchanale in Sunlight. 1956

Oil on canvas, 49¹/₈ x 96"

3341

Mr. and Mrs. Donald Frenberg

Harry Nadler

Mechanical Odalisk. 1963

Oil on canvas, 50 x 59 $\frac{7}{8}$ "

3290

Henry Ries

Louise Nevelson

White Vertical Water. 1972

Painted wood, twenty-six parts, total

216 x 108 x 11"

3266 a-z

Mr. and Mrs. James J. Shapiro

Untitled. 1982

Wood collage on matboard mounted

on wood, 40 $\frac{1}{8}$ x 32 $\frac{1}{8}$ x 1 $\frac{3}{4}$ "

3267

Untitled. 1982

Wood collage on matboard mounted

on wood, 40 $\frac{1}{16}$ x 32 $\frac{1}{16}$ x 1 $\frac{1}{4}$ "

3268

Untitled. 1984

Wood collage on matboard mounted

on wood, 40 $\frac{1}{16}$ x 32 x 1 $\frac{1}{8}$ "

3269

Untitled. 1981

Wood and paper collage on matboard

mounted on wood, 40 x 32 x 3 $\frac{3}{4}$ "

3270

Untitled. 1982

Wood and paper collage on matboard

mounted on wood, 32 $\frac{1}{4}$ x 20 $\frac{1}{8}$ x 1 $\frac{1}{2}$ "

3271

Untitled. 1982

Wood on matboard mounted on wood,

32 $\frac{1}{4}$ x 20 $\frac{1}{16}$ x 3 $\frac{3}{8}$ "

3272

The Floral Garden. 1962-85

Terra-cotta and enamel on wood,

twenty-seven parts, total 130 x 176

x 85"

3273 a.1-10-b.1-17

The Artist



Louise Nevelson, *The Floral Garden*. 1962-85

Barnett Newman

Untitled. 1961

Lithograph on paper, 30 x 22 $\frac{1}{4}$ "

2/30

3342

Untitled. 1961

Lithograph on paper, 29 $\frac{7}{8}$ x 22 $\frac{1}{8}$ "

3/30

3343

Anonymous

David Heald

- Peter Kunz Opfersei
Helladic Hero. 1984
 Watercolor and pencil on paper,
 13⁷/₁₆ x 10¹/₄"
 3274
Samurai. 1984
 Collage with crayon on paper, sight,
 8⁵/₈ x 5³/₄"
 3275
 Urve and Hal Landers
- Mimmo Paladino
Now Who Will Guide My Steps. 1980
 Oil stick, metal wire, gesso, tape,
 crayon and pencil on paper, 19 x 26³/₄"
 3334
 Norman Dubrow
- Mel Ramos
Valvolena. 1965
 Oil on canvas, 59⁵/₈ x 50¹/₂"
 3277
 Jeanne and Arthur Cohen
- Charles Seliger
Winterscape: Interior of a Cocoon.
 1949
 Enamel, oil and ink on paper,
 12¹/₄ x 10¹/₄"
 3291
Horseshoe Crab. 1950
 Tempera, oil and watercolor on paper,
 13 x 10¹/₄"
 3292
 Dr. Alexandra Adler
Ocean Edge. 1954
 Oil, tempera and pencil on paper
 mounted on Masonite, 12 x 18¹/₂"
 3293
 Mr. and Mrs. Dan R. Johnson
Chrysanthemums. 1954
 Oil, tempera and ink on canvas,
 13¹/₄ x 11¹¹/₁₆"
 3294
 Dr. and Mrs. Hyman Weitzen
A Lighting. 1956-57
 Tempera, oil and wax on matboard,
 15 x 19"
 3295
 The Artist in memory of Mark Tobey
Night Rock Garden. 1959
 Oil and tempera on paper,
 13¹/₈ x 22³/₄"
 3296
 James Johnson Sweeney
Parade. 1961
 Oil on Masonite, 7³/₈ x 17¹/₄"
 3297
- Beginning*. 1976
 Oil and acrylic on canvas, 12 x 16"
 3301
 Mr. and Mrs. Joseph Weinstein
Inner Core. 1962
 Oil on canvas, 8⁷/₈ x 11³/₄"
 3298
 Mr. John R. Graziano
Hieratic Tablet. 1962
 Oil on canvas, 14 x 10¹/₈"
 3299
Eidolons. 1978
 Acrylic on canvas, 8³/₈ x 10⁵/₈"
 3307
Ancient Altar. 1984
 Acrylic on Masonite, 11⁷/₈ x 17"
 3314
 Mr. and Mrs. Charles K. Silberstein
Water Plants. 1964
 Oil on canvas, 9 x 12¹/₄"
 3300
 Louis M. Ruffalo, Jr.
Outer Limits. 1975
 Acrylic on canvas, 11³/₄ x 8¹/₂"
 3302
Visitation. 1977
 Acrylic and graphite on canvas,
 7¹/₄ x 11⁷/₈"
 3305
Domain. 1977
 Acrylic on linen, 10¹/₈ x 12⁵/₈"
 3306
Silent Entrance. 1979
 Acrylic on canvas, 9¹/₁₆ x 13³/₁₆"
 3308
 Mr. and Mrs. Hy Klebanow
Mirage. 1976
 Acrylic on canvas, 7¹/₂ x 18"
 3304
 Mr. and Mrs. Leon Polsky
Skyburst. 1980
 Acrylic on paper, 9¹/₈ x 11¹/₄"
 3309
 Hester Diamond
Labyrinth. 1985
 Acrylic on canvas, 11 x 14"
 3310
Sea Cave. 1984
 Acrylic on canvas, 9 x 12"
 3312
 Mr. and Mrs. Stephen I. Schlesinger
Jewelled Earth. 1985
 Acrylic on canvas, 14 x 10⁷/₈"
 3313
 Mr. and Mrs. Daniel Saidenberg
- Pablo Serrano
The Guitar and Cubism No. 3
 1984-85
 Plaster, 14³/₈ x 11³/₄ x 8¹/₂"
 3337
 Galeria Juana Mordo
- Pablo Serrano
The Guitar and Cubism No. 18
 1984-85
 Plaster, 11⁷/₈ x 6³/₄ x 6³/₈"
 3338
 Milton and Barbara Rua
- Theodoros Stamos
Infinity Field, Masada Series No. 1.
 1982
 Acrylic on canvas, 40 x 28"
 3278
 Mr. and Mrs. K. Lambrakis
- Frank Stella
Harran II. 1967
 Polymer and fluorescent paint on
 canvas, 120 x 240"
 82.2976
 Irving Blum
- Jack Tworok
Untitled (OOP. = 1-Q3-80). 1980
 Oil on paper, 10³/₄ x 15³/₈"
 3339
 Anonymous
- Charmion von Wiegand
Circulation of the Light. Spring 1955
 Gouache on paper collage, 10¹/₂ x 8¹/₂"
 3344
 Joyce and Mark J. Lerner
- Jack Youngerman
Untitled. 1964
 Ink on paper, 23 x 29"
 3279
 E. Efsthathiou
- BY EXCHANGE
- Arman
Paper Boats. 1961
 Folded paper in plexiglas box,
 24¹/₄ x 17¹⁵/₁₆ x 5³/₈"
 3255
 The Artist
- Henri Michaux
Mescaline Drawing. 1958
 India ink on paper, 10³/₈ x 7¹/₁₆"
 3288

Exhibitions and Publications



Marilyn Mazur

Perry Miller Adato and Helen Frankenthaler at reception following showing of film *Toward a New Climate*



Marilyn Mazur

Gilbert and George

Solomon R. Guggenheim Museum

Ree Morton: *Manipulations of the Organic*
February 8-March 24

Kandinsky in Paris: 1934-1944
February 15-April 14

Traveling to The Museum of Fine Arts, Houston, June 8-August 11; Palazzo Reale, Milan, September 19-November 10; Museum des 20. Jahrhunderts, Vienna, December 5, 1985-January 26, 1986

Catalogue, Christian Derouet and Vivian Endicott Barnett
Newsletter, Vivian Endicott Barnett

Exhibition and catalogue supported by a grant from the National Endowment for the Humanities. Additional funding for the exhibition provided by the National Endowment for the Arts. The exhibition in Italy is held under the auspices of the Italian government and is sponsored by Ratti Silk Production, Como

Frankenthaler: *Works on Paper 1949-1984*
February 22-April 21

Traveling to Edmonton Art Gallery, Alberta, Canada, May 11-July 7; Art Gallery of Ontario, Canada, July 20-September 15; Harvard University Art Museums, Cambridge, Massachusetts, October 5-November 24; The Baltimore Museum of Art, December 17, 1985-February 16, 1986; San Francisco Museum of Modern Art, March 6-April 27; The Museum of Fine Arts, Houston, June 14-July 27

Catalogue, Karen Wilkin, George Braziller, New York, in association with the International Exhibitions Foundation

Organized and circulated by the International Exhibitions Foundation, Washington, D.C. Exhibition and tour are made possible by generous grants from SCM Corporation

Eduardo Chillida
March 29-May 12

Made possible by the generosity of The Merrill G. and Erita F. Hastings Foundation, Elizabeth H. Peterfreund, Trustee

Gilbert and George
April 26-June 16

Previously shown at The Baltimore Museum of Art, February 19-April 15, 1984; Contemporary Arts Museum, Houston, June 23-August 19; The Norton Gallery of Art, West Palm Beach, Florida, September 29-November 25; Milwaukee Art Museum, January 11-March 17, 1985



Installation view, *Jiří Kolář: Chiasmages*

Catalogue, Brenda Richardson, The Baltimore Museum of Art

The exhibition is supported by a grant from Best Products Co., Inc., with additional funds from the National Endowment for the Arts and The British Council

Mark Rothko: Works on Paper

May 3-June 16

Previously shown at The National Gallery of Art, Washington, D.C., May 6-August 5, 1984; Museum of Art, Carnegie Institute, Pittsburgh, November 3, 1984-January 6, 1985; De Menil Museum, Houston, January 27-March 3, 1985; Traveling to Milwaukee Art Center, November 17, 1985-January 2, 1986; Portland Art Museum, Oregon, February 9-April 6; San Francisco Museum of Modern Art, May 4-June 29; The Saint Louis Museum of Art, July 18-September 1

Catalogue, Bonnie Clearwater, Hudson Hills Press, New York, in association with The Mark Rothko Foundation, Inc., and The American Federation of Arts

Organized by The Mark Rothko Foundation, Inc., and The American Federation of Arts with support by a grant from Warner Communications, Inc.

Giulio Paolini

May 17-July 7

Collection installation



Vivian Endicott Barnett and Helmut Kohl, Chancellor of West Germany, touring the collection galleries

Myles Aronowitz



Marilyn Mazur

New Horizons in American Art: 1985 Exxon National Exhibition artists Tobi Kahn, Rex Lau, Joan Nelson, Mark Kloth, Jim Peters, Phoebe Adams, Mark Innerst, Irene Pijoan and Anthony-Peter Górný

Painterly Visions, 1940-1984: The Guggenheim Museum Collection and Major Loans

June 28-September 2

Brochure, Susan B. Hirschfeld

Recent Acquisitions

July 12-September 15

Alfred Jensen: Paintings and Works on Paper

September 10-November 3

Catalogue, Peter Schjeldahl and Maria Reidelbach

Catalogue supported by a grant from The Downe Foundation

New Horizons in American Art: 1985 Exxon National Exhibition

September 13-November 3

Catalogue, Lisa Dennison

Sponsored by Exxon Corporation



Marilyn Mazur

Susan B. Hirschfeld and Pablo Serrano at *Pablo Serrano: The Guitar and Cubism* opening

Pablo Serrano: The Guitar and Cubism

September 20-November 10

Made possible by the generosity of The Merrill G. and Erita E. Hastings Foundation, Elizabeth H. Peterfreund, Trustee

Jiří Kolář: Chiasmages

November 15, 1985-January 5, 1986

Collection installation

Made possible by the generosity of The Merrill G. and Erita E. Hastings Foundation, Elizabeth H. Peterfreund, Trustee

Transformations in Sculpture: Four Decades of American and European Art

November 22, 1985-February 16, 1986

Catalogue, Diane Waldman

Supported by grants from The Owen Cheatham Foundation and the National Endowment for the Arts

AWARDS FOR PUBLICATIONS

Recipients of Award of Excellence, 1985 Publications Design Competition, Art Museum Association of America: *Horst Antes: Votives* (published 1984) and *Kandinsky in Paris: 1934-1944*

CIRCULATING EXHIBITION

Circulating subsequent to presentation at the Solomon R. Guggenheim Museum before 1985

Australian Visions: 1984 Exxon International Exhibition

Traveled in 1985 to Queensland Art Gallery, Brisbane, Australia, January 10-February 10; Art Gallery of New South Wales, Sydney, February 26-April 7; Art Gallery of Western Australia, Perth, May 2-June 2

Peggy Guggenheim Collection

Tauromaquia: Goya-Picasso

March 3-April 8; November 1-December 30

Traveling to Padiglione d'Arte Contemporanea, Milan, May 5-July 26

Catalogue, Fred Licht and Dore Ashton, Arnoldo Mondadori Editore, S.p.A., Milan

Courtesy of the Arthur Ross Foundation, New York; sponsored by Ratti Silk Production, Como

Six Modern Masters

March 10-April 8; November 1-December 30

Traveling in modified form as *I Maestri del Guggenheim*, with separate catalogue, to Padiglione d'Arte Contemporanea, Milan, May 5-July 26

Catalogues, Thomas M. Messer, Arnoldo Mondadori Editore, S.p.A., Milan

Milan showing sponsored by Ratti Silk Production, Como

PUBLICATION ON THE COLLECTION

Peggy Guggenheim Collection, Venice

Text by Angelica Zander Rudenstine

Harry N. Abrams, Inc., New York, in collaboration with The Solomon R. Guggenheim Foundation, New York

Supported by the National Endowment for the Arts and the National Endowment for the Humanities; additional funds provided by the Samuel H. Kress Foundation



Seymour M. Klein and Lisa Dennison at
Frankenthaler: Works on Paper 1949-1984 dinner

Victoria Mazar

Loans and Transfers from the Solomon R. Guggenheim Museum Collection

Borrowing and Recipient Institution and Exhibition	Artist	Title, Date	Foundation Number
Birmingham Museum of Art, Alabama October 13, 1983-October 13, 1985, Collection Decentralization Loan	Josef Albers	<i>Study for Homage to the Square.</i> 1956	2339
	William Baziotes	<i>Water Flower.</i> 1954	1632
	Robert Bechtle	<i>'71 Buick.</i> 1972	2664
	Charles Bell	<i>Gum Ball No. 10 "Sugar Daddy."</i> 1975	2142
	Billy Al Bengston	<i>Buffalo Bill.</i> 1961	1976
	Ilya Bolotowsky	<i>Upright in Gold and Violet.</i> 1930	1030
	Ron Davis	<i>Double Booth.</i> 1969	2190.1-2
	Jimmy Ernst	<i>Morning in Marrakech.</i> 1975	2141
	Frederick Eversley	<i>Untitled.</i> 1972	2439
	Herbert Ferber	<i>Game #2.</i> 1950	1711
	Adolph Gottlieb	<i>Augury.</i> 1945	1172x516
	Ron Kleeman	<i>Big Foot Cross.</i> 1977-78	2459
	Alexander Liberman	<i>Tilt.</i> 1967	2376
	Conrad Marca-Relli	<i>Untitled.</i> 1959	1715
	Reuben Nakian	<i>Leda and the Swan.</i> 1978	2654
	I. Rice Pereira	<i>Three White Squares.</i> 1940	1029
	Lucas Samaras	<i>Untitled.</i> 1965	2212
	Richard Stankiewicz	<i>Untitled.</i> 1962	1759
Allentown Art Museum, Pennsylvania April 15, 1984-January 27, 1985, Collection Decentralization Loan	Abe Ajay	<i>Polychrome Wood Relief #211.</i> 1964	1731
	Alexander Calder	<i>14 Ender-1 Red.</i> 1965	2489
	César	<i>Wall Plaque.</i> 1957	1575
	Ronald Davis	<i>C C C C.</i> 1969	2207.1-4
	Jean Dubuffet	<i>Busybody.</i> 1972	2041
	Raymond Duchamp-Villon	<i>Maggy.</i> 1912	1464
	Etienne-Martin	<i>Anemone.</i> 1955	1486
	Barry Flanagan	<i>FOUR RAHSB 4'67.</i> 1967	1905
	Etienne Hajdu	<i>Cock.</i> 1954	1457
	David Hare	<i>Leda and the Swan at Sea.</i> 1962	1675
	Karl Hartung	<i>Torso.</i> 1950	1821
	Bernhard Heiliger	<i>Head of Kurt Martin.</i> 1959	1624
	Aristide Maillol	<i>Pomona with Lowered Arms.</i> late 1920s	1513
	Mary Miss	<i>Untitled.</i> 1977	2312
	Louise Nevelson	<i>Dawn X.</i> 1958	1755
	Isamu Noguchi	<i>Enigma.</i> 1957	2724
		<i>Lunar.</i> 1959-60	1596
	Antoine Pevsner	<i>Construction.</i> 1932	1182
	Arnaldo Pomodoro	<i>Box Number 1.</i> 1964	2130
	Hugo Robus	<i>Yearning.</i> 1955	1657
	Theodore Roszak	<i>Cradle Song.</i> 1955	1562
	Lucas Samaras	<i>Stiff Box #12.</i> 1971	1965
	James Surls	<i>Hurricane.</i> 1976	2316
	Takis	<i>Magnetic Fields.</i> 1969	1928
	Ernest Trova	<i>Study: Falling Man (Wheelman).</i> 1965	1777
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. June 9-August 19, 1984 <i>Artistic Collaboration in the Twentieth Century</i> traveling to Milwaukee Art Center, November 18, 1984-January 15, 1985; J.B. Speed Art Museum, Louisville, February 21-April 21	Augustin Ibbarola	<i>PA 18.</i> n.d.	77.2304

Borrowing and Recipient Institution and Exhibition	Artist	Title, Date	Foundation Number
Musee National d'Art Moderne, Centre Georges Pompidou, Paris June 26-October 1 <i>Dessins de Chagall</i> traveling to Academie de France, Rome, November 20, 1984-January 13, 1985	Marc Chagall	<i>Remembrance.</i> 1914 <i>The Dream.</i> 1920	440 447
Städtische Galerie im Lenbachhaus, Munich August 28-October 21 <i>Jean Hélion: Paintings, Drawings, Watercolors</i> traveling to Musée d'Art Moderne de la Ville de Paris, November 24, 1984- January 13, 1985	Jean Hélion	<i>Composition.</i> April-May 1934	1586
Vancouver Art Gallery, Canada September 10, 1984-January 15, 1985 <i>Jiri Kolar</i>	Jiri Kolar	<i>Untitled.</i> n.d. <i>Greetings from a Trip.</i> 1961 <i>Veil.</i> 1961 <i>Whatever.</i> 1962 <i>Attendance Poem.</i> 1963 <i>Poem for a Girl Model.</i> 1963 <i>Dreaming Cathedral.</i> 1963-69 <i>Untitled.</i> 1964 <i>Infatuated Girl.</i> 1965 <i>Mirror of the Book "Bilderspiegel."</i> 1966 <i>Bunker Hill.</i> 1967 <i>Cow Having Eaten Up P.</i> 1968 <i>Apple.</i> 1969 <i>Butterfly.</i> 1969 <i>Egg.</i> 1969 <i>Fish.</i> 1969 <i>Inkunable L.</i> 1969 <i>Pear.</i> 1969 <i>Tired Room.</i> 1969 <i>Egg.</i> 1970 <i>Homage to G?l? Masters.</i> 1971 <i>Thoughtful Region.</i> 1971 <i>Untitled.</i> 1971 <i>An Apple for Mr. K.</i> 1972 <i>Jealous Venus.</i> 1972 <i>Egg.</i> 1973	2370 2150 2152 2156 2158 2159 2160 2373 2161 2375 2343 2169 2349 2350 2352 2354 2184 2355 2179 2365 2176 2177 2347 2356 2187 2368
The Museum of Modern Art, New York September 10, 1984-January 15, 1985 <i>Primitivism in Twentieth-Century Art: Affinity of the Tribal and the Modern</i>	Constantin Brancusi	<i>Little French Girl.</i> 1914-18 <i>King of Kings.</i> early 1930s	1332 1449

Borrowing and Recipient Institution and Exhibition	Artist	Title, Date	Foundation Number
Worcester Art Museum, Massachusetts September 11, 1984-March 10, 1985, Collection Decentralization Loan	Paul Klee	<i>Before the Festivity.</i> 1920	1172x68
		<i>From the Song of Songs "Let Him Kiss Me with the Kisses of His Mouth" (II Version).</i> 1921	1172x535
		<i>Hoffmannesque Scene.</i> 1921	2029
		<i>A Colossus Is Being Ridden Under.</i> 1922	1172x116
		<i>Costumed Puppets.</i> 1922	1172x481
		<i>Fright of a Girl.</i> 1922	1172x220
		<i>Picture of a Lap Dog.</i> 1923	1172x80
		<i>Tropical Gardening.</i> 1923	509
		<i>A Sketch for a Portrait of a Costumed Lady.</i> 1924	1172x124
		<i>Free Culture.</i> 1924	511
		<i>Inscription.</i> 1926	343
		<i>Naked Lady.</i> 1926	1172x122
		<i>Owl Comedy.</i> 1926	512
		<i>Fleeing Ghosts.</i> 1927	2198
		<i>Bandaged Head.</i> January 1, 1928	1172x483
		<i>Horizon, Zenith and Atmosphere.</i> 1928	1172x533
		<i>Trees Behind Rocks.</i> 1929	1172x133
		<i>In Readiness.</i> 1931	1172x152
		<i>Lying as Snow.</i> 1931	1172x142
		<i>Classical Ruins.</i> 1933	1172x144
Réunion des Musées Nationaux, Palais du Louvre, Paris September 14, 1984-January 7, 1985 <i>Henri Rousseau</i> traveled to The Museum of Modern Art, New York (co-organizers), February 5-June 4	Henri Rousseau	<i>Artillerymen.</i> ca. 1893-95 (New York only)	711
		<i>The Football Players.</i> 1908	1538
The University of Michigan Museum of Art, Ann Arbor September 28, 1984-June 16, 1985, Collection Decentralization Loan	Ivan Albright	<i>The Purist.</i> 1949	1814
		<i>Pink Wall.</i> 1946	2285
	William Baziotes	<i>Flesh, Form and Web.</i> 1959	2013
		<i>Cista (Archaic Symbol).</i> 1937	2239
	Julius Bissier	<i>Constancy of Sensuality.</i> 1959	1735
	Victor Brauner	<i>Five Red Arcs.</i> ca. 1948	1161
	Alexander Calder	<i>Study for "Chess Players."</i> 1911	1339
	Marcel Duchamp	<i>Untitled.</i> ca. 1935	1172x235
	Max Ernst	<i>An Anxious Friend.</i> Summer 1944	1521
	Lyonel Feininger	<i>Angler.</i> January 26, 1916	1172x16
	Alberto Giacometti	<i>Spoon Woman.</i> 1926	1414
	Adolph Gottlieb	<i>The Sea Chest.</i> 1942	1172x510
		<i>Sleep Mask.</i> 1945	1172x508
	Stanley William Hayter	<i>Crash.</i> 1937	1172x546
		<i>Easy Prey.</i> 1938	1172x736.1-3
	Franz Kline	<i>Untitled.</i> 1947	2872
	Conrad Marca-Relli	<i>Composition.</i> 1950s	2389
	André Masson	<i>Landscape in Fish Form.</i> 1941	3111
	Matta	<i>Dark Light.</i> 1940	1345
	Jan Matulka	<i>Surrealist Figures.</i> ca. 1936	2896
	Henri Michaux	<i>Untitled.</i> 1938	2219

Borrowing and Recipient Institution and Exhibition	Artist	Title, Date	Foundation Number
	Joan Miró	<i>Woman Doing Her Hair Before a Mirror</i> . 1938	1172X505
	László Moholy-Nagy	<i>Untitled</i> . August 3, 1946	1152
	Gordon Onslow-Ford	<i>Brothers Perpetual Midday</i> . 1942	1041
	Hans Richter	<i>Locarno</i> . 1918	2508
	Mark Rothko	<i>Untitled</i> . ca. 1944-46	2829
	Attilio Salemmi	<i>Dawn Ballet</i> . 1951	2195
Galerie Beyeler, Basel October 15, 1984-January 28, 1985 <i>Marc Chagall</i>	Marc Chagall	<i>Portrait of the Artist's Sister Aniuta</i> . 1910 <i>The Flying Carriage</i> . 1913	1172X91 1212
Musée National d'Art Moderne, Centre Georges Pompidou, Paris October 30, 1984-January 28, 1985 <i>Vasily Kandinsky</i>	Vasily Kandinsky	<i>Black Lines</i> . December 1913 <i>Fugue</i> . March 1914 <i>White Center</i> . 1921 <i>Three Sounds</i> . August 1926 <i>Calm</i> . 1926 <i>Dominant Curve</i> . April 1936 <i>Capricious Forms</i> . July 1937 <i>Yellow Painting</i> . July 1938 <i>Around the Circle</i> . May-August 1940 <i>Various Actions</i> . August-September 1941	241 243 1936R98 282 284 989 977 964 1222 1159
Richard Feigen and Co., Chicago November 16, 1984-January 4, 1985 <i>Dada and Surrealism</i>	Ivan Albright	<i>Mephistopheles</i> . 1947	3142
Sidney Janis Gallery, New York December 6, 1984-January 5, 1985 <i>Fernand Léger</i>	Fernand Léger	<i>The Clock</i> . March 1918	522
Stedelijk Museum, Amsterdam December 14, 1984-April 14, 1985 <i>La Grande Parade</i>	Francis Bacon Jan Dibbets Alberto Giacometti Asger Jorn Fernand Léger	<i>Three Studies for a Crucifixion</i> . 1962 <i>Octagon II</i> . 1982 <i>Diego</i> . 1953 <i>A Soul for Sale</i> . 1958-59 <i>The Great Parade</i> . 1954	1700 A-C 3170 1431 3040 1619
White Columns, New York January 8-18 <i>Marcia King</i>	Marcia King	<i>Voyeur</i> . 1984	751.84
Kunstmuseum Bern January 9-February 17 <i>Der Junge Picasso</i>	Pablo Picasso	<i>The Fourteenth of July</i> . 1901 <i>El Loco</i> . 1903-04	2514T36 2514T40
Royal Academy of Arts, London January 11-March 31 <i>Marc Chagall</i> traveling to Philadelphia Museum of Art, May 12-July 12	Marc Chagall	<i>Portrait of the Artist's Sister Aniuta</i> . 1910 <i>The Flying Carriage</i> . 1913 <i>Peasant Life</i> . 1917 (Philadelphia only) <i>Green Violinist</i> . 1918 (Philadelphia only)	1172X91 1212 1936R183 446

Borrowing and Recipient Institution and Exhibition	Artist	Title, Date	Foundation Number
Artist's Choice Museum, New York January 12-February 10 <i>Aristodemos Kaldis</i>	Aristodemos Kaldis	<i>Penteli</i> . 1962	735.84
Oil and Steel Gallery, New York January 15-February 23 <i>Jan Müller: Major Paintings 1956-1957</i>	Jan Müller	<i>Erkönig II</i> . 1953 <i>The haymaker hanging piece</i> . 1957	2108 1930
Neuberger Museum, Purchase, New York January 27-March 31 <i>Concept in Construction</i> (organized by Independent Curators Inc.)	László Moholy-Nagy	<i>Leuk 4</i> . 1945	1124
Salas Ruiz Picasso, Madrid January 29-March 31 <i>Picabia</i> (organized by the Spanish Ministry of Culture, Madrid) traveling to La Fundación Miró, Barcelona, April 10-May 26	Francis Picabia	<i>Portrait of Mistinguett</i> . 1908-11	1801
A.M. Sachs Gallery, New York February 2-28 <i>Power Boothe</i>	Power Boothe	<i>Soma</i> . 1983	3199
The Museum of Contemporary Art, Los Angeles February 9-May 12 <i>The Secret of Life and Death</i> traveling to The New Museum of Contemporary Art, New York, September 28-December 1	Allen Ruppersberg	<i>The Short Story</i> . 1977	2315
The Tate Gallery, London February 13-April 14 <i>Art Associated with St. Ives</i>	Naum Gabo Ben Nicholson	<i>Construction in Depths</i> . 1944 <i>December 1955 (night façade)</i> . 1955	1100 1461
Wichita Art Museum, Kansas February 23-March 24 <i>Natvar Bhavsar: Twenty Years of Works on Paper</i>	Natvar Bhavsar	<i>Yosemite VIII</i> . 1981	2917
Massachusetts Institute of Technology, Cambridge March 1-June 3 <i>Jacques Lipchitz: Sculptor and Collector</i>	Jacques Lipchitz	<i>Return of the Child</i> . 1941	1550

Borrowing and Recipient Institution and Exhibition	Artist	Title, Date	Foundation Number
Art Gallery of New South Wales, Sydney, Australia February 26-April 14 <i>Pop Art: 1955-1970</i> (organized by The Museum of Modern Art, New York) traveling to Queensland Art Gallery, Brisbane, May 1-June 6; National Gallery of Victoria, Melbourne, June 26 August 11	Andy Warhol	<i>Orange Disaster</i> . 1963	75 2118
Peggy Guggenheim Collection, Venice March 10-April 8 <i>Six Modern Masters</i> traveling in modified form as <i>I Maestri del Guggenheim</i> to Padiglione d'Arte Contemporanea, Milan, May 5-July 26	Alexander Calder	<i>Mobile</i> . 1934(?) <i>Mobile</i> . 1935(?) <i>Mobile</i> . 1936(?) <i>Black Mobile</i> . 1941 <i>Standing Mobile</i> . 1942 <i>Mobile</i> . ca. 1943-46 <i>Fourteen Ender—One Red</i> . 1965 <i>Untitled</i> . 1967 <i>Untitled</i> . 1971 <i>Blondie</i> . 1972	1388 1389 1392 886 1936R55 1390 2489 2972 649.84 2868
	Robert Delaunay (Venice only)	<i>Saint-Severin No. 3</i> . 1909-10 <i>Eiffel Tower with Trees</i> . Summer 1910 <i>Red Eiffel Tower</i> . 1911-12 <i>Circular Forms</i> . 1930 <i>Simultaneous Windows (2nd Motif, 1st Part)</i> . 1930	462 1035 1036 1184 464A
	Naum Gabo (Venice only)	<i>Column</i> . ca. 1923; reconstructed 1937 <i>Construction in Space "Arch."</i> 1937 <i>Construction on a Plane</i> . 1937 <i>Translucent Variation on a Spheric Theme</i> . 1937; reconstructed 1951 <i>Linear Construction No. 1</i> . 1942-43 <i>Linear Construction No. 2</i> . ca. 1950	1429 1103 1102 1174 1101 2455
	Vasily Kandinsky	<i>Blue Mountain</i> . 1908-09 <i>Sketch for "Composition II."</i> 1909-10 <i>Improvisation 28 (Second Version)</i> . 1912 <i>Painting with White Border</i> . May 1913 <i>Small Pleasures</i> . June 1913 <i>Composition 8</i> . July 1923 <i>Several Circles</i> . January-February 1926 <i>Moderation</i> . September 1940	505 961 239 245 921 262 283 1021
	Paul Klee (Milan only)	<i>Flowerbed</i> . 1913 <i>Night Feast</i> . 1921 <i>New Harmony</i> . 1936	1172X109 2054 1960
	Fernand Léger (Milan only)	<i>The Smokers</i> . December 1911- January 1912 <i>The Clock</i> . March 1918 <i>Composition (Definitive)</i> . 1925 <i>Woman Holding a Vase</i> . 1927 <i>Composition with Aloes</i> . No. 4. 1934-35 <i>Starfish</i> . 1942	521 522 348 1508 877 2669
	Franz Marc	<i>Young Boy with a Lamb</i> . 1911 <i>Bos Orbis Mundi</i> . 1913 <i>The Unfortunate Land of Tyrol</i> . 1913 <i>Broken Forms</i> . 1914	1210 1039 1040 1240

Borrowing and Recipient Institution and Exhibition	Artist	Title, Date	Foundation Number
	Pablo Picasso	<i>Carafe, Jug and Fruit Bowl</i> . Summer 1909 <i>Accordionist</i> . Summer 1911 <i>Mandolin and Guitar</i> . 1924 <i>Pitcher and Bowl of Fruit</i> . February 1931 <i>Still Life: Fruits and Pitcher</i> . January 22, 1939	536 537 1358 536 3231
The Museum of Modern Art of Latin America, Washington, D.C. March 10-April 20 <i>Retrospective: Fernando de Szyszlo</i> (organized by the Organization of American States, Washington, D.C.)	Fernando de Szyszlo	<i>Huanacauri II</i> . 1964	1827
Kölnischer Kunstverein, Cologne March 18-May 31 <i>Time, Space, Quiet</i>	Georges Seurat	<i>The Door</i> . ca. 1883	720
Galerie St. Etienne, New York April 2-May 24 <i>Expressionist Prints</i>	Vasily Kandinsky Franz Marc	<i>The Golden Sail</i> . 1903 <i>Singer</i> . 1903 <i>Sleeping Shepherdess</i> . 1912 <i>Horse and Hedgehog</i> . 1913	1943 2003 1218.1 1218.4
Staatgalerie Stuttgart April 12-June 2 <i>Late Works: Ad Reinhardt</i>	Ad Reinhardt	<i>Abstract Painting Blue</i> . 1952	2762
Bell Gallery, Brown University, Providence, Rhode Island April 26-May 27 <i>Flying Tigers: Painting and Sculpture in New York, 1939-46</i> traveling to The Parrish Art Museum, Southampton, New York, June 9-July 28	Hans Hofmann	<i>Untitled</i> . ca. 1942	2969
Newport Harbor Art Museum, Newport Beach, California May 2-July 7 <i>Jan Müller: Major Paintings, 1956-57</i>	Jan Müller	<i>Erlkönig II</i> . 1953 <i>The haymaker hanging piece</i> . 1957	2108 1930
Des Moines Art Center, Iowa May 3-June 16 <i>Visions</i>	Pegan Brooke	<i>Snake Wave</i> . 1983	3045
Rose Art Museum, Brandeis University, Waltham, Massachusetts May 5-June 16 <i>Katherine Porter: 1969-1984</i>	Katherine Porter	<i>Clouds</i> . September 1976	2314
Musée d'Art Moderne de la Ville de Paris May 15-September 8 <i>Robert et Sonia Delaunay</i>	Robert Delaunay	<i>Saint-Severin No. 3</i> . 1909-10 <i>Red Eiffel Tower</i> . 1911-12 <i>Simultaneous Windows</i> . 1912	462 1036 464A

Borrowing and Recipient Institution and Exhibition	Artist	Title, Date	Foundation Number
The Tate Gallery, London May 22-August 18 <i>Francis Bacon</i> traveling to Staatsgalerie Stuttgart, October 19, 1985-January 5, 1986; Nationalgalerie, West Berlin, February 6-March 31	Francis Bacon	<i>Three Studies for a Crucifixion.</i> March 1962	1700 a-c
Museum Moderner Kunst, Vienna May 23-August 4 <i>Rudolf Bauer</i>	Rudolf Bauer	<i>Blue Triangle.</i> 1934 <i>Dancing Balls.</i> 1935-38 <i>Holy One.</i> 1936 <i>Purple Center.</i> 1939	153 166 170 1617
The Museum of Modern Art, New York June 5-October 1 <i>Kurt Schwitters</i> traveling to The Tate Gallery, London, November 6, 1985-January 6, 1986; Sprengel Museum, Hannover, January 30-March 30	Kurt Schwitters	<i>Merzbild 5B.</i> April 26, 1919 (New York only) <i>Mountain Graveyard.</i> 1919 <i>Merz 163 with Woman Spraying.</i> 1920	1325 1617 1348
Sonia Henie and Neils Onstad Foundation, Høvikodden, Norway June 23-September 15 <i>Klee and Music</i> traveling to Musée National d'Art Moderne, Centre Georges Pompidou, Paris, October 10, 1985-January 1, 1986	Paul Klee	<i>The Bavarian Don Giovanni.</i> 1919 <i>Song of Songs "Let Him Kiss Me with the Kisses of His Mouth" (II Version).</i> 1921 <i>Singer of Comic Opera.</i> 1923 <i>Loose Coil.</i> 1932 <i>Two Ways.</i> 1932	1172X69 1172X535 1172X61 1172X138 1172X139
National Trust for Historic Preservation, Washington, D.C., for exhibition at Chesterwood, Stockbridge, Massachusetts June 26-September 5 Loan exhibition to complement Sculptor-in-Residence Program	Dimitri Hadzi George Rickey	<i>Helmut V (Elmo).</i> 1959-61 <i>Two Open Rectangles Excentric VI, Square Section.</i> 1976-77	1607 2518
Staatsgalerie Stuttgart July 5-September 22 <i>Art and Music in the Twentieth Century</i>	Rudolf Bauer Vasily Kandinsky	<i>Sinfonie 16.</i> 1915 <i>Invention.</i> 1933 <i>Fugue.</i> 1914	1 149 243
Fondation Maeght, St. Paul de Vence, France July 6-October 6 <i>Jean Dubuffet</i>	Jean Dubuffet	<i>Will to Power.</i> 1946 <i>Door with Couch Grass.</i> October 31, 1957 <i>Nunc Stans.</i> May 16-June 5, 1965	2706 1549 1818
The Cleveland Museum of Art July 10, 1985-July 10, 1986, Extended Loan	Vasily Kandinsky	<i>Blue Segment.</i> 1921	1181
The National Museum of Modern Art, Tokyo July 19-September 29 <i>Modigliani Retrospective</i> traveling to Aichi Prefectural Art Gallery, Nagoya, Japan, October 23- November 7	Amedeo Modigliani	<i>Young Girl Seated.</i> 1918-19 <i>Portrait of a Student.</i> ca. 1918-19	2514 997

Borrowing and Recipient Institution and Exhibition	Artist	Title, Date	Foundation Number
Guild Hall Museum, East Hampton, New York July 20-September 15 <i>Jimmy Ernst: A Survey, 1941-1983</i>	Jimmy Ernst	<i>Alone.</i> 1954 <i>A Triptych.</i> 1971	1400 1989 a-c
The University of Iowa Museum of Art, Iowa City August 31-October 10 <i>Jean Metzinger in Retrospect</i> traveling to Art Gallery, University of Texas, Austin, January 18-March 9, 1986	Jean Metzinger	<i>Coffee Grinder, Coffee Pot, Cigarettes and Glass.</i> ca. 1913-16	1520
Sidney Janis Gallery, New York September 17-November 11 <i>Alberto Giacometti</i>	Alberto Giacometti	<i>Spoon Woman.</i> 1926 <i>Statue of a Headless Woman.</i> 1932-36 <i>Diego.</i> 1953 <i>Portrait of Douglas Cooper.</i> 1956	1414 1845 1431 1478
Dallas Museum of Art September 22-November 17 <i>Naum Gabo</i> traveling to Art Gallery of Ontario, Canada, December 13, 1985-February 9, 1986	Naum Gabo	<i>Translucent Variation on a Spheric Theme.</i> 1937	1174
Salas Ruiz Picasso, Madrid September 24-November 26 <i>Juan Gris</i> (organized by the Spanish Ministry of Culture, Madrid)	Juan Gris	<i>Houses in Paris.</i> 1911	1172x33
Musée National d'Art Moderne, Centre Georges Pompidou, Paris September 24-December 16 <i>Matta</i>	Matta	<i>Dark Light.</i> 1940 <i>Years of Fear.</i> 1941	1345 1991
Kunsthaus Zürich September 27-December 1 <i>Marc Chagall: Works on Paper</i>	Marc Chagall	<i>Remembrance.</i> 1914 <i>Peasant Life.</i> 1917	440 1936R183
Center for the Fine Arts, Miami October 4-November 3 <i>Jesus Rafael Soto: Penetrable and Suspended</i>	Jesús Rafael Soto	<i>Cube with Ambiguous Space.</i> 1974	2520
Gruenebaum Gallery, New York October 5-November 2 <i>Norris Embry</i>	Norris Embry	<i>Untitled.</i> 1964	1768
Royal Academy of Arts, London October 1-December 22 <i>German Art of the Twentieth Century</i> traveling to Staatsgalerie Stuttgart, February-May 1986	Lyonel Feininger Vasily Kandinsky	<i>Gelmeroda IV.</i> 1915 <i>Painting with White Form.</i> 1913 <i>Fugue.</i> March 1914	1410 240 243

Borrowing and Recipient Institution and Exhibition	Artist	Title, Date	Foundation Number
Institute of Contemporary Art, University of Pennsylvania, Philadelphia October 10-December 1 <i>Siah Armajani</i>	Siah Armajani	<i>Model for Lissitzky's Neighborhood, Center House.</i> 1978	2435
Galerie Beyeler, Basel October 19, 1985-January 25, 1986 <i>Jean Dubuffet</i>	Jean Dubuffet	<i>Propitious Moment.</i> January 2-3, 1962	2080
Fairfield University, Connecticut October 27, 1985-January 8, 1986 <i>Beth Moffit</i>	Beth Moffit	<i>Untitled (My Crabtrap).</i> Spring 1958	2695
Grace Borgenicht Gallery, New York October 29-November 20 <i>José de Rivera Memorial Exhibition</i>	José de Rivera	<i>Construction #183.</i> 1977	2752 a, b
Emily Lowe Gallery, Hofstra University, Hempstead, New York November 5, 1985-January 3, 1986 <i>Avant Garde in New York, 1932-1947</i>	Hans Hofmann Ossip Zadkine	<i>Untitled.</i> ca. 1942 <i>Masks.</i> 1943	2969 2507
The Museum of Contemporary Art, Los Angeles November 9, 1985-February 11, 1986 <i>Manny Farber</i>	Manny Farber	<i>The Red Can, The Push Pin, The White Label (American Stationery Series).</i> 1976	2799
The Hayward Gallery, London November 14, 1985-February 16, 1986 <i>Torres-Garcia: Grid-Pattern-Sign</i> (organized by The Arts Council of Great Britain, London)	Joaquín Torres-García	<i>Composition.</i> 1938	2395
The Hayward Gallery, London November 14, 1985-February 16, 1986 <i>Homage to Barcelona</i>	Albert Gleizes	<i>Bullfighter.</i> 1916	767
Cincinnati Art Museum November 29, 1985-March 2, 1986 <i>Franz Kline: The Color Abstractions</i> traveling to San Francisco Museum of Modern Art, April 18-June 8; Pennsylvania Academy of the Fine Arts, Philadelphia, June 26-October 5	Franz Kline	<i>Untitled.</i> 1952	2740
The Institute of Contemporary Art, Boston December 3, 1985-February 9, 1986 <i>The Expressionist Challenge</i>	Josef Scharl	<i>The Uniform.</i> 1931	1825
Sidney Janis Gallery, New York December 19, 1985-January 18, 1986 <i>Masterpieces of Twentieth-Century Art</i>	Vasily Kandinsky	<i>Landscape with Rain.</i> 1913	962

Loans and Transfers from the Peggy Guggenheim Collection

Borrowing and Recipient Institution and Exhibition	Artist	Title, Date	Foundation Number
Gallerie dell'Accademia, Venice February 8-April 8 <i>Arte Americana del Dopoguerra: Nove Artisti della 'Scuola di New York'</i>	William Baziotès	<i>Untitled</i> . 1943 <i>The Room</i> . 1945	2553.PG157 2553.PG156
	Sam Francis	<i>Blue, Yellow, Green</i> . 1945	2553.PG185
	Arshile Gorky	<i>Painting</i> . 1944	2553.PG152
	Willem de Kooning	<i>Untitled</i> . 1958 <i>Untitled</i> . 1958	2553.PG158 2553.PG159
	Robert Motherwell	<i>Surprise and Inspiration</i> . 1943	2553.PG155
	Jackson Pollock	<i>Croaking Movement</i> . 1946	2553.PG148
	Mark Rothko	<i>Sacrifice</i> . 1943	2553.PG154
	Clyfford Still	<i>Jamais</i> . 1944	2553.PG153
	Mark Tobey	<i>Advance of History</i> . 1964	2553.PG140
Palazzo Reale, Milan September 19-November 17 <i>Kandinsky in Paris: 1934-1944</i> (organized by Solomon R. Guggenheim Museum, New York) traveling to Museum des 20. Jahrhunderts, Vienna, December 4, 1985-January 26, 1986	Jean Arp	<i>Overtured Blue Shoe with Two Heels Under a Black Vault</i> . 1925 <i>Shell and Head</i> . 1933 <i>Untitled</i> . 1940	2553.PG53 2553.PG54 2553.PG57
	Julio Gonzalez	<i>Cactus Man 1</i> . 1939	2553.PG136
	Vasily Kandinsky	<i>Landscape with Church (with Red Spot)</i> . 1913 <i>White Cross</i> . 1922 <i>Upward</i> . 1929	2553.PG33 2553.PG34 2553.PG35
	Piet Mondrian	<i>Composition</i> . 1939	2553.PG39
	Ben Nicholson	<i>February 1956 (menhir)</i> . 1956	2553.PG46
	Antoine Pevsner	<i>Anchored Cross</i> . 1933	2553.PG60
Palais des Beaux-Arts, Charleroi, Belgium September 25-December 22 <i>Picasso-Miró-Dali</i> (organized by EUROPALIA-ESPANA, Brussels)	Salvador Dali	<i>The Birth of Liquid Desires</i> . 1932	2553.PG100
Bayerische Staatsgemäldesammlungen, Staatsgalerie moderner Kunst im Haus der Kunst, Munich October 4, 1985-January 6, 1986 <i>Delaunay und Deutschland</i>	Robert Delaunay	<i>Windows</i> . 1912	2553.PG36
Galleria d'Arte Moderna, Bologna November 9, 1985-February 10, 1986 <i>Morandi e il Suo Tempo</i>	Giorgio de Chirico	<i>The Gentle Afternoon</i> . 1916	2553.PG66
Solomon R. Guggenheim Museum, New York November 22, 1985-February 16, 1986 <i>Transformations in Sculpture: Four Decades of American and European Art</i>	Alberto Giacometti	<i>Standing Woman</i> . 1947 <i>City Square</i> . 1948	2553.PG134 2553.PG130
	Joseph Cornell	<i>Swiss Shoot-the-Chutes</i> . 1941	2553.PG127



Robert F. Mates

Piet Mondrian, *Composition*. 1939
Peggy Guggenheim Collection, Venice



Robert F. Mates

Max Ernst, *The Attirement of the Bride*. 1940
Peggy Guggenheim Collection, Venice

World Map of Guggenheim Exhibitions 1975-1985

During the past decade the Guggenheim Museum has lent works from its permanent collection and has circulated exhibitions it has organized to institutions throughout the world. These presentations have ranged from retrospectives and other major exhibitions of the work of modern masters, such as Max Ernst, Giacometti, Gorky, Kandinsky, Klee, Mondrian and Rothko, to individual and group shows held for younger artists.

The Museum has begun to share its permanent holdings with institutions throughout the United States through the innovative Collection Decentralization Program, initiated in 1983. Participating institutions organize exhibitions based on a generous number of Guggenheim works they have received on long-term loan. Asterisks indicate the locations of the institutions taking part in the program.





Special Events

January 31

Presentation of the Great Artists Series award, selected by the Guggenheim Museum and New York University, followed by an interview with Robert Motherwell by Jack Flam

February 7

Ree Morton: *Manipulations of the Organic*, opening

February 13

Kandinsky in Paris: 1934-1944, cocktail reception

February 20

Frankenthaler: *Works on Paper 1949-1984*, dinner

March 2

Tauromaquia: Goya-Picasso, opening, at Peggy Guggenheim Collection, Venice

March 3

Peggy Guggenheim Collection Junior Members annual meeting, Venice

March 6

Kandinsky in Paris: 1934-1944, tour for members of The American Federation of Arts with Vivian Endicott Barnett

March 9

Six Modern Masters, opening, at Peggy Guggenheim Collection, Venice

April 17

Eduardo Chillida, opening

April 18

"Victims," The Architectural League Building of the Month lecture, by John Hejduk

April 24

Gilbert and George, dinner

April 30

Mark Rothko: *Works on Paper*, dinner

May 1

Brandeis University Annual Creative Arts Awards presentation and reception

May 3

Tour of Peggy Guggenheim Collection, Venice, with Philip Rylands for Health Ministers of the European Common Market

May 10

Shearson Lehman/American Express reception and dinner

May 16

Giulio Paolini, opening

May 22

The Art Dealers Association of America Inc. awards ceremony and dinner

May 31

Reception for directors of the Soros Fund at Peggy Guggenheim Collection, Venice

June 4

Seventh Annual Museum Mile Street Festival

June 15

Shearson Lehman/American Express reception and dinner

June 26

Reception for UNESCO symposium "International Art Biennales" at Peggy Guggenheim Collection, Venice

June 30

Peggy Guggenheim Collection Junior Members meeting and visit to studio of Giuseppe Santomaso, Venice

July 18

Kidder, Peabody and Company reception and dinner

July 31

Milbank, Tweed, Hadley and McCloy reception and dinner

September 3

Aspen Institute for Humanistic Studies dinner at Peggy Guggenheim Collection, Venice



Marilyn Mazur

Bonnie Ward Simon and Denise Bouche at *Gilbert and George* dinner



Marilyn Mazur

Edward R. Downe, Jr. and Charlotte Ford at *Alfred Jensen: Paintings and Works on Paper* dinner

September 9

Alfred Jensen: Paintings and Works on Paper, dinner

International Advisory Board, Banca Nazionale del Lavoro, dinner at Peggy Guggenheim Collection, Venice

September 11

Exxon Corporation cocktail reception

September 15

Reception honoring SIMA (International Art Dealers Exhibition) at Peggy Guggenheim Collection, Venice

September 18

Pablo Serrano: The Guitar and Cubism, opening

September 19

Kandinsky a Parigi, preview, and cocktail reception hosted by Silvio and Donatella Chiari, for Peggy Guggenheim Collection Junior Members, at Palazzo Reale, Milan

September 22

Reception for directors of the Aspen Institute for Humanistic Studies, on the occasion of their meeting "Mediterraneo: Crocevia del mondo," at Peggy Guggenheim Collection, Venice

October 2

Carnevale di Venezia Committee cocktail reception

October 17

"The Culture of Fragments: Notes on the Question of Order in a Pluralistic World," panel discussion with Rainund Abraham, Peter Eisenman, John Hejduk, Jeff Kipnis and Bernard Tschumi, and moderated by Kenneth Frampton, sponsored by The Architectural League

October 19

Tour of Peggy Guggenheim Collection, Venice, with Thomas M. Messer for the Comitato Amici di Palazzo Grassi

October 24

New York State Council on the Arts
New Music Network cocktail reception

October 31-November 3

Peggy Guggenheim Collection Junior Members trip to London

November 1

TSR Consulting Services, Inc. reception

November 7

Carnevale di Venezia gala benefit

November 21

Transformations in Sculpture: Four Decades of American and European Art, cocktail reception

LECTURES AND PANELS

In conjunction with the exhibition
Robert Motherwell

January 8

E. A. Carmean, Jr., Director, The Fort Worth Art Museum, "Robert Motherwell and Collage"

January 29

Jack Flam, art historian, "Style and Abstraction in the Art of Robert Motherwell"

February 23

Symposium in conjunction with the exhibition **Kandinsky in Paris: 1934-1944**

Mary Ann Caws, Distinguished Professor of French and Comparative Literature, The Graduate Center, The City University of New York, "The Great Reception: Surrealism and Kandinsky's Inner Eye"

Serge Guilbaut, Assistant Professor, University of British Columbia, Vancouver, "The Dilemma of Abstract Art in Paris in the late 1930s"

Jane Hancock, Education Department, Minneapolis Institute of Arts, "Kandinsky and Arp: Circles Within Circles"

Rose-Carol Washton Long, Professor of Art History, Queens College, and The Graduate Center, The City University of New York, "Kandinsky in Paris: The Polemics of Abstraction"

Robert O. Paxton, Professor of History, Columbia University, "The Political Situation in France During Kandinsky's Residence, 1934-1944"

A panel discussion with Vivian Endicott Barnett, Curator, Solomon R. Guggenheim Museum, Christian Derouet, Curator, Musée National d'Art Moderne, Centre Georges Pompidou, Paris, and Clark V. Poling, Director, Emory University Museum of Art and Archaeology, Atlanta, and moderated by Thomas M. Messer, Director, The Solomon R. Guggenheim Foundation, followed the lectures

In conjunction with the exhibition
Tauromaquia: Goya-Picasso at Peggy Guggenheim Collection, Venice

March 13

Prof.ssa Giuseppina Dal Canton, "Picasso e la Tauromaquia"



Myles Aronowitz

Leo Steinberg delivering sixth annual Hilla Rebay Lecture

March 15

Prof. Michelangelo Muraro, "Goya e Tiepolo," at Ateneo Veneto

Behind the Scenes With the Art World: The ADAA Panels, series of four panel discussions sponsored by The Art Dealers Association of America Inc.

October 8

"Two Generations: An Artist's Dialogue," with Eric Fischl, Jenny Holzer, Philip Pearlstein, Larry Rivers; Irving Sandler, moderator

October 15

"Public Sculpture Under Attack," with William Diamond, Harriet Senie, George Sugarman, James Wines; Grace Glueck, moderator

October 22

"Looking Back: The Art World Then and Now," with Grace Borgenicht Brandt, Norman Hirschl, Antoinette Kraushaar, Clyde Newhouse; Tony Randall, moderator

October 29

"The Getty Museum and Its Influence," with Edmund P. Pillsbury, Paul Robison, John Walsh, Jr.; Eugene V. Thaw, moderator

November 12

Sixth Annual Hilla Rebay Lecture, Leo Steinberg, Benjamin Franklin Professor of the History of Art, University of Pennsylvania, "The Intelligence of Picasso"

PERFORMING ARTS

Works and Process, performing arts series organized by Mary Sharp Cronson in cooperation with the Solomon R. Guggenheim Museum

February 3, 4

Excerpts from *The Magic Art and String Trio*, written by Charles Wuorinen and choreographed by Jean-Pierre Bonnefoux, followed by discussion between the composer and choreographer moderated by June LeBell

April 27, 28

Excerpts from *Gazebo Dances and Altered States*, composed by John Corigliano and choreographed by Gail Kachadurian, followed by discussion between the composer, choreographer and set designer, Jaquelin T. Robertson, moderated by Lloyd Moss

June 2, 3

Excerpts from *Casanova*, composed by Dominick Argento, followed by discussion between the composer and Christopher Keene, Music Director of the New York City Opera

October 4, 5

Excerpts from *Impact and Transformer*, written by Steve Reich and Anthony Davis, respectively, and choreographed by Laura Dean, followed by discussion between the composers and choreographer moderated by Barry Laine

October 19, 20

Excerpts from *Dracula*, composed by Michael Baker, choreographed by James Kudelka and performed by members of Les grands Ballets Canadiens featuring guest artist Margie Gillis, followed by discussion between the composer and choreographer moderated by Anna Kisselgoff, Chief Dance Critic of *The New York Times*

November 17

The Painter's Music, The Musician's Art, performed by the chamber ensemble An die Musik, program conceived in collaboration with Helen Frankenthaler, David Hockney, Robert Motherwell and Kenneth Noland, who chose the music, wrote program notes and executed posters



Countess Fanny Rattazzi, Mrs. Emily Gavazzi and Count Urbino Rattazzi at Carnevale di Venezia



Mayor Edward I. Koch and Elizabeth and Robert M. Gardiner at Carnevale di Venezia

Jeanne Trudeau

Jeanne Trudeau

POETRY READINGS AND LECTURES

Academy of American Poets

January 22

An Evening of Patrick Kavanagh, featuring readings of his work by Peter Kavanagh, Galway Kinnell and Louis Simpson

March 12

Biddle Memorial Lecture, by Yehuda Amichai on becoming a poet

March 19

Education of the Poet: Derek Wolcott, featuring Derek Wolcott speaking about his work

April 9

Northwestern Poetry Festival, featuring Tess Gallagher, John Haines, William Pitt Root and William Stafford reading from their own poetry

April 23

Southern Poetry Festival, featuring David Bottom, William Harmon, Cleopatra Mathis, Robert Morgan and Charles Wright reading from their own poetry

October 23

Anthony Hecht and May Swenson reading from their own works

November 5

Robert Fitzgerald Memorial, featuring readings by Richard Dyer Bennett, Robert Giroux, John Hollander, James Laughlin, William Maxwell, James Merrill, Robert B. Shaw and Eileen Simpson



Members of Les grands Ballets Canadiens performing *Dracula*



Wendy L-J. McNeil, Diane Waldman and Dede Lawson-Johnston at *Transformations in Sculpture: Four Decades of American and European Art* lenders preview

Events for Members of The Society of Associates

May 29
Reception for new Associates

December 14, 15, 18
New York is Berlin, an event staged by
action artist HA Schult

EXHIBITION OPENINGS

February 14
Kandinsky in Paris: 1934-1944

February 21
Frankenthaler: Works on Paper
1949-1984

April 25
Gilbert and George

May 2
Mark Rothko: Works on Paper

September 9
Alfred Jensen: Paintings and Works on
Paper

September 12
New Horizons in American Art: 1985
Exxon National Exhibition

November 21
Transformations in Sculpture: Four
Decades of American and European Art

EXHIBITION TOURS

March 24
Kandinsky in Paris: 1934-1944, breakfast
and lecture with Thomas M. Messer

April 17
In conjunction with the exhibition
Learning to Read Through the Arts,
Children's Day for Associates and their
children, featuring an art demonstration
by Barbara Ellmann, The Long and
The Short of It clowns, The Storytellers
and a tour of the collection galleries
using specially written guides

SPECIAL TOURS

*Associates Tour of Australia and
New Zealand*
February 15-March 10
Art tour with stops in Sydney, Canberra,
Melbourne, Alice Springs, Ayers Rock,
Adelaide, Auckland, Rotorua, Wellin-
ton, Tahiti and Los Angeles

Hamptons Tour
June 22
Visits to the DIA Dan Flavin installation,
The Parrish Art Museum and a private
collection

September 29
Visits to the studios of Eric Fischl and
April Gornik

FILMS

March 18
Francis Bacon and the Brutality of Fact,
by Michael Blackwood, followed by a
reception with the filmmaker

April 10
Toward a New Climate, by Perry Miller
Adato and featuring Helen Franken-
thaler, followed by a reception with the
filmmaker and artist

April 26
The World of Gilbert and George, by
Gilbert and George, followed by a
buffet with the artists

COLLECTORS' VIEWPOINT

December 3
Tour of the art collection of the Banca
Commerciale Italiana with Curatorial
Assistant Susan Hapgood



HA Schult at *New York is Berlin*

Marilyn Mazur

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Elizabeth Peterfreund and Ambassador Fernando R. Porrero, former Consul General of Spain to New York, at *Eduardo Chillida* opening

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January 16-18

Jupiter Island Club, Hobe Sound,
Florida, "The Joys and Puzzlements
of Modern Art"

March 13-15; April 29-30

Juror, Gainesville, Florida, Samuel P.
Harn Museum Architectural
Competition

March 21

Minneapolis Institute of Art, "Kandinsky
at the Guggenheim"

April 26-28

Juror, Lyndon House Art Center,
Athens, Georgia, *Regional Exhibition*

May 8

Westchester Community College Founda-
tion, Valhalla, New York, 13th
Annual Medallion Award Ceremony,
"The Formation of a Museum
Collection"

November 26

Aspen Institute Berlin, "Beobachtungen
über deutsche Kunst in den USA"

March ~

Ateneo Veneto, Venice, "Kandinsky
al Guggenheim"

September 17

United States Information Service, Milan,
"Kandinsky at the Guggenheim"

November 29

Institute for Foreign Relations, Stuttgart,
"Zeitgenössische deutsche Kunst: Ein
Gesellschaftsaesthetisches Phänomen"

November 30

Juror, Wolf Prize Committee in Arts,
London

Diane Waldman

Museum Accreditation Committee,
American Association of Museums,
Washington, D.C.

Advisory Board, Center for Inter-Ameri-
can Relations/Visual Arts, New York
Membership Committee, The Drawing
Center, New York

International Committee for Modern
Art, International Council of Museums,
Paris

International Advisory Board, Rosc,
Dublin, Ireland

Board of Trustees, Louis Comfort
Tiffany Foundation, New York

January 17-18

Lecture, Jupiter Island Club, Hobe
Sound, Florida, "The Joys and
Puzzlements of Modern Art"

February 11-March 2

Guest curator, Visual Arts Museum,
School of Visual Arts, New York,
The Sculptor as Draftsman

Summer

Selected artist for Sculptor-in-Residence
Program at Chesterwood, Stock-
bridge, Massachusetts

November 26

Juror, Louis Comfort Tiffany Founda-
tion, New York, selection of 1985
Painting and Sculpture Awards

Publication

Foreword, *Jimmy Ernst*, exh. cat., Guild
Hall, East Hampton, New York, 1985

Vivian Endicott Barnett

Curators Committee, American Asso-
ciation of Museums, Washington, D.C.
Editorial Board, *Curator*

Museum Prototype Project Committee,
The J. Paul Getty Trust, Santa Monica,
California

International Committee for Modern
Art, International Council of Museums,
Paris

June 11

Panelist, American Association of
Museums, Detroit, "From a Ripple to
a Wave? Collection Sharing in the New
Century"

June 16

Lecture, Museum of Fine Arts, Houston,
"Kandinsky's Late Work: Innovation
and Imagination"

November 30

Lecture, Portland Art Museum, Oregon,
"Twentieth-Century Watercolors"

Lisa Dennison

Art Advisory Committee, Brown
University, Providence, Rhode Island
April 19

Lecture, Museum School, Museum of
Fine Arts, Boston, "The Guggenheim
Museum and Contemporary Artists"

September 29

Lecture, Christopher Newport College,
Newport News, Virginia, "New
Horizons in American Art"

September 30

Juror, Peninsula Fine Arts Center,
Newport News, Virginia, *Juried
Exhibition 1985*

Susan B. Hirschfeld

Curators Committee, American Asso-
ciation of Museums, Washington, D.C.

April 26

Speaker, La Maison Française, New
York University, at symposium
*Michaux and Signs: An Homage to
Henri Michaux*, "Henri Michaux:
The Poet as Painter"

Ward Jackson

Publications Committee, American
Abstract Artists, New York

Advisory Editor, *Art Now: New York
Gallery Guide*, New York

Middle Atlantic Regional Archives
Conference, New York

Susan Hapgood

October 15

Lecture, Silvermine Guild for the Arts, New Canaan, Connecticut, "Transformations in Sculpture"

December 3

Lecture, Guggenheim Associate Members' Program, Banca Commerciale Italiana, New York

Publications

"Michael Byron," *Flash Art*, January 1985, pp. 45-46

"Neil Jenney," *Flash Art*, March 1985, p. 43

"David Bowes," *Flash Art*, October-November 1985, p. 45

"Donald Lipski," "Jiri Georg Dokoupil," "Jon Kessler," *Flash Art*, December 1985-January 1986, pp. 42-43, 46

Nancy Spector

Publication

"Tapio Wirkkala," *ID*, vol. 32, May-June 1985, p. 66

William M. Jackson

Panelist, Association of Art Museum Administrators, Toledo, Ohio, "Budgeting as a Planning Tool"

Mimi Poser

Committee for Public Relations, American Association of Museums, Washington, D.C.

Art Museum Development Association Planning Committee, The Arts Coalition of the Empire State, Albany

Program Committee, Arttable, New York

International Committee for Modern Art, International Council of Museums, Paris

Public Relations Committee, International Council of Museums, Paris

National Society of Fund Raising Executives, Washington, D.C.

December 5

Participant, American Association of Museums Tax Workshop, Metropolitan Museum of Art, New York

Leni Potoff

Conservation grant reviewer, Institute of Museum Services, Washington, D.C.

July 22-26

Speaker at course "Theories on the Cleaning of Paintings," North Carolina Museum of Art, Raleigh

Philip Rylands

Secretary-Treasurer, International Torcello Committee, Venice

Executive Committee, Venice in Peril Fund

General Committee, Save Venice, Inc. Visiting Lecturer, New York University, Venice Program

Visiting Lecturer, School of Architecture, University of Virginia, Venice Program

Visiting Lecturer, Rhode Island School of Design, Rome Program

English translation, "Riflettoscopia all'infrarosso computerizzato,"

Quaderni della Soprintendenza ai Beni Artistici e Storici di Venezia, vol. 6, January 1985, passim

June 6

Talk, Venice meeting of the Association of the Conservative Parties of the European Parliament, "The Role of the Private Committees for Venice"

Giosetta Capriati

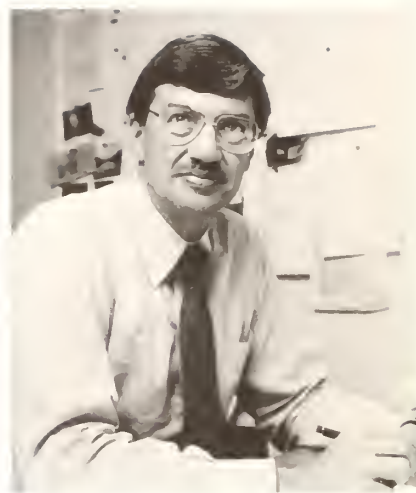
Associate Director, Council for the United States and Italy, New York and Rome

March 5

Panelist, Italian Fulbright Association, Milan, "Dove va la cultura oggi a Milano?"

Ondine de Buoi Vizzani

Venetian Committee for Cultural Exchange with the U.S.A.



William M. Jackson

Myles Aronowitz



Mimi Poser and Robert Rosenblum at reception following *Dracula*

Interns and Volunteers

National Endowment for the Arts Curatorial Fellows

Stephen Brown, Ph.D. candidate in art history at Columbia University, was Curatorial Fellow under a program funded by the National Endowment for the Arts. He is the seventh individual awarded this fellowship at the Guggenheim since 1977-78.

Victoria Potts, Ph.D. candidate in art history at Brown University, was Curatorial Fellow under a program funded by the National Endowment for the Arts. She is the eighth individual awarded this fellowship at the Guggenheim since 1977-78.

New York State Council on the Arts Curatorial Intern

Georgia Illetschko, Ph.D. candidate in art history at the University of Vienna, was Curatorial Intern under a program funded by the New York State Council on the Arts.

The Hilla von Rebay Foundation Fellows

The Hilla von Rebay Foundation grants fellowships at the Guggenheim for qualified graduate students in art history. In 1985 these Fellows were: Sophie Hager, Nora Heimann, Dagmar Huguenin, Chantal Prud'homme

The Solomon R. Guggenheim Foundation stipend recipients

Amada Cruz, Reva Feinstein, Karen Johnson, Lisa Yokana

The Solomon R. Guggenheim Foundation Gallery Lecturers

Free gallery lectures for museum visitors were given by the following graduate students in art history: Stephen Brown, Jonathan Kuhn, Ewa Lajer-Burchard, Judy Meighan, Susan Shackter, Christina Viereck

Volunteer Interns

A volunteer internship program for college students and recent graduates operates year-round. These interns have come from Europe and throughout the United States. Participants in this program in 1985 were:

Mark Bessire, Catarina Bongiovanni, Saskia Bory, Lisa Bruno, Jennifer Dalsimer, Rachel Epstein, Melissa Feldman, Audrey Gaines, Grace How, Kerry

Johnston, Carin Kuoni, Christopher Lee, Jennifer Loviglio, Claudia Loyall, Barbara Mann, Manuela Masquelier, Alice Montag, Jane Opperman, Tom Padon, Bettina Pauly, Maria Elisa Perez, Rachel Schwartz, Cheryl Sokolow, Laurie Somlyo, Susan Steinbrock, Vivienne Warszawski, Lisabeth Weinstein, Marilyn Weiss, Timothy Wuthier

Volunteers

Barbara Berg, Mary Broughton, Lee Collier, Judith Dorf, Evelyn Friedman, Trudy Eden, Caryl Geltzer, Edith Goldberg, Suzanne Goodstadt, Lily Hashem, Beatrice Kelvin, Mary Anne Kirk, Lucille Lowenstein, Zola Marcus, Rose Merinoff, Rose Nassi, Philippe Lecomte du Nouy, Violandra Podzemny, Ursula Rosenberg, Kato Roth, Lianna Scourles, Meyer Traute, Celia Weinstein

Peggy Guggenheim Students

A scholarship program grants stipends to college students and recent graduates for a period of one to three months during the summer season. These students have come from the United States, Canada, Australia and Europe. Participants in this program in 1985 were: Marina Alonso Aperte, Patricia Barroll, Elizabeth Fraser Bennett, Joanna Berry, Launa Beuhler, Hilde Bollen, Rudolph Borkenhagen, Alexandra Boyden, Veronica Bulgari, Lucinda Bunker, James Buonocore, Alexandra Danae Camillos, Thomas Campbell, Brigitta Cladders, Corina Criticos, Carrie Connolly, Anne D'Alleva, Neal Deputy, Glynis Douglass, Christina Doverlid, Cordelia Earl, Alessandra Ferme, James Figetakis, Stella Free, Mary Fritzsche, Stephanie Funk, Sarah Gaventa, Rebecca Gideon, Robert Todd Gowan, Digby Green, Louise Hardy, Patricia Harris, Wendy Howard, Pamela Hume, Eduard Jerković, Regina Kaiser-Kassner, Michael Kasino, Kimberly Kassel, Carola Kleinstück, Stephan Köhler, Christina Lambert, Julian LaTrobe-Bateman, Benjamin Lewis, Linda Marinovich, Jeffrey Matsuno, Julie McDonald, Christopher McVoy, Barbara Mees, Shayne Mitchell, Nina Nemetschke, Peter O'Brien, Sara Overton, Anne Patterson, Graham Peake, Bernard Perla, Richard Pickens, Doris Plener, Aliette Rerolle, Patrice Savery, Joy Ariane Severin, Jane Snowsill,

Richard Stemp, Eben Stewart, Annabel Stirling, Stephen Swift, Roger Thomson, Michelle Tutt, Marcus Verhagen, Christine Waechter, Susan Walker, Carole Waring, Bonnie Weissblatt, Sophie Wilson, Evan Wright

Auditor's Report

To the Trustees of
The Solomon R. Guggenheim Foundation:
We have examined the balance sheets of THE SOLOMON R. GUGGENHEIM FOUNDATION as of December 31, 1985 and 1984, and the related statements of support and revenue, expenses and changes in current fund balances and in other fund balances for the years then ended. Our examinations were made in accordance with generally accepted auditing standards and, accordingly, included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the financial statements referred to above present fairly the financial position of The Solomon R. Guggenheim Foundation at December 31, 1985 and 1984, and the results of its operations and changes in its fund balances for the years then ended, in conformity with generally accepted accounting principles applied on a consistent basis.

Coopers & Lybrand

New York, New York
March 25, 1986

The Solomon R. Guggenheim Foundation Balance Sheets, December 31, 1985 and 1984

ASSETS:	1985	1984
Current funds (Note 1):		
Cash	\$ 876,997	\$ 1,240,875✓
Investments (Note 2)	243,845	229,051
Receivables:		
Dividends and interest	357,478	286,590✓
Grants, donations and bequests	690,375	589,870✓
Other	1,385,146	881,431✓
Art collection (Note 4)	I	I
Inventories, at lower of average cost or market	833,938	772,656
Prepaid expenses	343,638	224,470
	<u>4,731,418</u>	<u>4,224,944</u>
Endowment Fund (Note 1):		
Investments (Note 2)	22,814,296	21,745,766
Due from other funds, net	7,220,282	6,081,688
Other assets	275,000	400,000
	<u>30,309,578</u>	<u>28,227,454</u>
Plant Fund (Note 1):		
Due from other funds, net		2,592
Property, equipment and leasehold improvements, net (Note 5):		
Solomon R. Guggenheim Museum	4,990,116	5,074,739
Palazzo Venier dei Leoni	1,077,952	966,740
Deferred expenses	807,524	184,685
	<u>6,875,592</u>	<u>6,228,756</u>
Campaign Fund (Note 1):		
Cash	913,416	567,228
Investments (Note 2)		29,263
Grants and donations receivable	1,373,490	994,806✓
Due from other funds		33,258
Other assets	67,187	
	<u>2,354,093</u>	<u>1,624,555</u>
Total assets	<u>\$44,270,681</u>	<u>\$40,305,709</u>



Myles Aronowitz

Sixth-grade students from Intermediate School 70 at Learning to Read Through the Arts Programs, Inc., "Art Alive" workshop

The Solomon R. Guggenheim Foundation Balance Sheets, *December 31, 1985 and 1984*

LIABILITIES AND FUND BALANCES:	1985	1984
Current funds (Note 1):		
Accrued expenses and other liabilities	\$ 591,911	\$ 661,271
Due to other funds, net	6,818,676	6,117,538
Demand loans payable (Note 3)	2,732,000	232,000
Deferred income (Note 1):		
Grants, donations and bequests	665,270	873,536
Exhibition fees	3,000	25,000
Fund balance	(6,079,439)	3,684,401
	<u>4,731,418</u>	<u>4,224,944</u>
Endowment Fund (Note 1):		
Deferred income (Note 1)	275,000	400,000
Fund balance	<u>30,034,578</u>	<u>27,827,454</u>
	<u>30,309,578</u>	<u>28,227,454</u>
Plant Fund (Note 1):		
Due to other funds, net	103,578	
Fund balance	<u>6,772,014</u>	<u>6,228,756</u>
	<u>6,875,592</u>	<u>6,228,756</u>
Campaign Fund (Note 1):		
Accrued expenses and other liabilities	197,682	
Due to other funds, net	298,028	
Deferred income (Notes 1 and 12)	1,373,490	994,806
Fund balance	<u>484,893</u>	<u>629,749</u>
	<u>2,354,093</u>	<u>1,624,555</u>
Total liabilities and fund balances	<u>\$44,270,681</u>	<u>\$40,305,709</u>

See notes to financial statements.



Peggy Guggenheim

Roloff Beny

Statements of Support and Revenue, Expenses and Changes in Current Fund Balances

Support and revenue:

Exhibition fees and other service income	
Admissions	
Membership fees (Note 1)	
Grants and donations (Notes 1, 2 and 9)	
Investment income	
Proceeds from insurance claims	
Net realized gain (loss) on sale of investments	
Auxiliary services:	
Restaurant	
Catalogues and merchandise operations	
Total	

Expenses:

Museum operation:	
Salaries and benefits	
Exhibitions	
Maintenance and guard service	
Materials and supplies	
Packing, shipping and storage	
Insurance	
Telephone and utilities	
Special programs	
Other (Note 10)	
Total museum operation expenses	
Supporting services:	
Management and general	
Fund raising	
Cost of sales and expense of auxiliary activities:	
Restaurant	
Catalogues and merchandise operations	
Total	
Excess (deficit) of support and revenue over expenses	

Fund balances (deficit), beginning of year	
Transfer of property and equipment acquisitions to Plant Fund (Note 7)	
Transfer to Endowment Fund (Note 1)	
Accession of art for collection, net of deaccessions (Note 4)	
Foreign currency translation adjustment	
Fund balances (deficit), end of year	

See notes to financial statements.

for the years ended December 31, 1985 and 1984

1985			1984			
Operating	Restricted	Total	Operating	Restricted	Quasi-Endowment	Total
\$ 423,397		\$ 423,397	\$ 986,961			\$ 986,961
1,163,552		1,163,552	1,207,410			1,207,410
287,265		287,265	259,395			259,395
2,130,350	\$ 150,900	2,281,250	1,220,789	\$131,925		1,352,714
1,927,409	33,338	1,960,747	1,913,363			1,913,363
100,000	421,031	521,031				
	24,707	24,707	(57,230)	(93,289)		(150,519)
329,232		329,232	354,056			354,056
1,197,215		1,197,215	1,207,643			1,207,643
7,558,420	629,976	8,188,396	7,092,387	38,636		7,131,023
2,755,093		2,755,093	2,455,353			2,455,353
725,135		725,135	716,670			716,670
562,666		562,666	538,233			538,233
351,434		351,434	319,552			319,552
203,450		203,450	90,080			90,080
174,976		174,976	72,077			72,077
543,894		543,894	546,217			546,217
74,000		74,000	57,300			57,300
850,840		850,840	785,953			785,953
6,241,488		6,241,488	5,581,435			5,581,435
420,215		420,215	368,069			368,069
188,387		188,387	309,764			309,764
400,260		400,260	378,742			378,742
669,095		669,095	621,852			621,852
7,919,445		7,919,445	7,259,862			7,259,862
(361,025)	629,976	268,951	(167,475)	38,636		(128,839)
(3,881,401)	197,000	(3,684,401)	(3,130,122)	197,000	\$2,894,934	(38,188)
(174,194)		(174,194)	(442,190)			(442,190)
	(2,492,745)	(2,492,745)	(118,722)	(38,636)	(2,894,934)	(2,894,934)
2,950		2,950	(22,892)			(157,358)
(\$4,413,670)	(\$1,665,769)	(\$6,079,439)	(\$3,881,401)	\$197,000	—	(22,892)
						(\$3,684,401)

Statements of Support and Revenue, Expenses and Changes in Other Fund Balances *for the years ended December 31, 1985 and 1984*

	1985	1984
Endowment Fund:		
Support and revenue:		
Donation (Notes 1 and 9)	\$ 125,000	
Endowment Fund balance, beginning of year	27,827,454	\$24,248,256
Transfer from Quasi-Endowment Fund (Note 1)		2,894,934
Transfer from Campaign Fund (Note 7)	1,312,500	
Net realized gain on sale of investments	769,624	971,577
Allowance to reduce investments to market value		(287,313)
Endowment Fund balance, end of year	<u>\$30,034,578</u>	<u>\$27,827,454</u>
Plant Fund:		
Support and revenue:		
Grant (Notes 1 and 9)		\$ 81,565
Depreciation expense	(\$ 324,644)	(298,140)
Deficit of support and revenue over expense	(324,644)	(216,575)
Plant Fund balance, beginning of year	6,228,756	6,069,345
Transfer of property and equipment acquisitions from Operating Fund (Note 7)	174,194	442,190
Transfer from Campaign Fund (Note 7)	622,839	
Foreign currency translation adjustment	70,869	(66,204)
Plant Fund balance, end of year	<u>\$ 6,772,014</u>	<u>\$ 6,228,756</u>
Campaign Fund:		
Support and revenue:		
Grants and donations (Notes 1, 2 and 9)	\$ 2,047,162	\$ 639,057
Investment income	121,215	3,833
Net realized loss on sale of investments	(97)	(6,392)
Total support and revenue	2,168,280	636,498
Management expenses	(377,797)	(6,749)
Excess of support and revenue over expenses	1,790,483	629,749
Campaign Fund balance, beginning of year	629,749	
Transfer to Endowment Fund (Note 7)	(1,312,500)	
Transfer to Plant Fund (Note 7)	(622,839)	
Campaign Fund balance, end of year	<u>\$ 484,893</u>	<u>\$ 629,749</u>

See notes to financial statements.



Seventh Annual Museum Mile Street Festival

Marilyn Mazur

1. Summary of Significant Accounting Policies:*Basis of Presentation*

The financial statements of The Solomon R. Guggenheim Foundation (the Foundation) have been prepared on the accrual basis and include the New York City and Venice, Italy, accounts of the Foundation. Certain 1984 amounts have been reclassified for comparative purposes.

Fund Accounting

To ensure observance of limitations and restrictions placed on the use of resources available to the Foundation, the accounts of the Foundation are maintained in accordance with the principles of fund accounting. This is the procedure by which resources for various purposes are classified for accounting and financial reporting purposes into funds that are in accordance with specified activities and objectives. Separate accounts are maintained for each fund; however, in the accompanying financial statements, funds that have similar characteristics have been combined into fund groups. Accordingly, all financial transactions have been recorded and reported by fund group:

Current Funds

Current funds consist of the Operating Fund as well as the following funds:

Restricted Fund

Amounts restricted by the donor for specific purposes are segregated from the Operating Fund within the Current Fund.

Quasi-Endowment Fund

Amounts designated by the Board of Trustees are indicated as Quasi-Endowment Fund and are segregated from the Operating Fund within the Current Fund. This fund was combined with the Endowment Fund during 1984.

Endowment Fund

The Endowment Fund includes funds designated by the Board and those subject to restriction by the donor requiring that the principal be invested in perpetuity.

Plant Fund

The Plant Fund includes resources restricted for plant acquisitions and funds expended for plant.

Campaign Fund

The Campaign Fund includes funds collected for both endowment and the planned expansion of the Solomon R. Guggenheim Museum (the Museum) facilities.

Other Matters

Grants, donations and membership fees are recorded as received and are considered to be available for unrestricted use

unless specifically designated by the donor. Grants and donations specified by the donor for use in future periods or which require a stipulated rate of growth in support over a defined period are recorded as deferred income in the balance sheet and as income in the year in which they may be used or are earned. Written pledges for grants and donations are recorded as receivables in the year pledged. The amounts of the pledges to be received in the future are recorded as deferred amounts in the respective funds to which they apply.

All gains and losses arising from the sale or other disposition of investments are accounted for in the fund in which the related assets are recorded, and are determined by the first-in, first-out method. Income from investments in the Endowment Fund is accounted for as revenue of the Operating Fund.

2. Investments:

Investments are recorded at cost with respect to those purchased and generally at market valuations at dates of acquisition or estate tax valuations with respect to those acquired by gift, bequest or otherwise. The carrying value and market value of investments by fund were as follows at December 31, 1985:

Fund	Carrying Value	Market Value
Current Fund	\$ 243,845	\$ 243,845
Endowment	22,814,296	27,914,348
	<u>\$23,058,141</u>	<u>\$28,158,193</u>

3. Demand Loans Payable:

Demand loans payable are comprised primarily of a demand loan payable of \$2,500,000 obtained in December 1985, which bears interest at the prime rate and is collateralized by securities owned by the Endowment Fund. Interest expense for the years ended December 31, 1985 and 1984 was not significant.

4. Art Collection:

Art objects purchased, donated and bequeathed are included in the balance sheets at a value of \$1. Donations for purchase of art objects are reported as gifts in the statements of support and revenue, expenses and changes in fund balances. The cost of all art objects purchased, less the proceeds from deaccessions of art, is reported in the Foundation's current funds. During the years ended December 31, 1985 and 1984, purchases of art objects amounted to \$2,805,595 and \$430,608, respectively, and the proceeds from deaccessions aggregated \$312,850 and \$273,250, respectively.

The estimated value of donated art work received by the Foundation in 1985 and 1984 aggregated \$1,474,925 and \$3,190,666, respectively.

5. Property and Equipment:

A summary of property and equipment at December 31, 1985 follows:

	Gross	Accumulated Depreciation and Amortization	Net
Solomon R. Guggenheim Museum:			
Land	\$ 478,544		\$ 478,544
Building and equipment	6,992,597	\$2,965,943	4,026,654
Furniture, fixtures and other equipment	658,344	151,889	774,156
Leasehold improvements	39,741	27,818	11,923
	<u>8,169,226</u>	<u>3,179,110</u>	<u>4,990,116</u>
Palazzo Venier dei Leoni:			
Land	274,794		274,794
Building and equipment	926,045	151,889	774,156
Furniture and fixtures	44,320	15,318	29,002
	<u>1,245,159</u>	<u>167,207</u>	<u>1,077,952</u>
	<u>\$9,414,385</u>	<u>\$3,346,317</u>	<u>\$6,068,068</u>

With respect to the property and equipment of the Museum, land is recorded at cost with respect to that purchased and at estate tax valuation with respect to that acquired through a bequest; the building, leasehold improvements and all other equipment are recorded at cost. Library and documentary films are recorded at the nominal amount of \$1, and additions are expensed as acquired.

With respect to the property and equipment of the Palazzo Venier dei Leoni, land and building were donated and are recorded at the tax valuation at date of gift; equipment is recorded at cost.

Depreciation is provided over the estimated useful lives of the related assets, generally on the straight-line method. Leasehold improvements are amortized on the straight-line method over the period covered by the lease.

6. Pension Plan:

The Foundation has a defined benefit noncontributory pension plan covering substantially all of its full-time employees. Contributions to the plan for 1985 and 1984 were \$100,000 in each year. The Foundation's policy is to fund pension costs incurred. A summary of accumulated plan benefits and plan net assets as of January 1, 1984, the latest actuarial study available, is presented below:

Actuarial present value of accumulated plan benefits:

Vested	\$1,730,000
Nonvested	10,000
	<u>\$1,740,000</u>
Net assets available for plan benefits	<u>\$1,360,000</u>

The assumed rate of return used in determining the actuarial present value of accumulated plan benefits was 6 per cent for 1983.

In addition to providing pension benefits, the Foundation provides certain health care and life insurance benefits for retired employees. Substantially all of the Foundation's employees may become eligible for those benefits if they reach normal retirement age while working for the Foundation. The Foundation recognizes the cost of providing those benefits by expensing the annual insurance premiums, which were \$25,816 and \$19,300 for 1985 and 1984, respectively.

7. Interfund Transfers:

During the years ended December 31, 1985 and 1984, \$174,194 and \$442,190, respectively, was transferred from the Operating Fund to the Plant Fund, representing the cost of fixed assets purchased with resources of the Operating Fund. Additionally, during the year ended December 31, 1985, \$622,839 was transferred to the Plant Fund from the Campaign Fund, representing expenses relating to the planned expansion of the Museum facilities and \$1,312,500 was transferred to the Endowment Fund from the Campaign Fund, which represents proceeds of \$562,500 from the National Endowment for the Arts Challenge Grant (see Note 12) and \$750,000 in donations.

8. Contributed Services:

A substantial number of unpaid volunteers have made significant contributions of their time in the furtherance of the Museum's programs covering most phases of the Museum's activities except for maintenance, guard service and art handling. The value of this contributed time is not reflected in these statements since it is not susceptible to objective measurement or valuation.

9. Grants and Donations:

A summary of the sources of grants and donations follows:

	1985	1984
Current Funds:		
Governmental:		
Federal	\$ 541,042	\$ 135,084
New York State	127,250	133,500
Italian	55,086	58,893
Other	17,000	57,480
Corporate	789,232	580,969
Foundations and trusts	446,940	176,775
Individuals	271,700	160,013
Other	33,000	50,000
	<u>2,281,250</u>	<u>1,352,714</u>
Endowment Fund:		
Foundation	<u>125,000</u>	
Plant Fund: Governmental		<u>81,565</u>
Campaign Fund:		
Foundations and Trusts	231,500	249,544
Individuals	629,872	389,513
Corporate	623,290	
Federal	562,500	
	<u>2,047,162</u>	<u>639,057</u>
Total	<u>\$4,453,412</u>	<u>\$2,073,336</u>

10. Other Museum Operation Expenses:

A summary of other Museum operation expenses follows:

	1985	1984
Printing and publications	\$ 95,714	\$ 93,388
Postage	63,214	52,477
Rent	34,000	33,850
Fees and services	268,483	183,060
Travel and entertainment	113,087	97,848
Public relations and advertising	179,832	137,506
Miscellaneous	96,510	187,824
Total	<u>\$850,840</u>	<u>\$785,953</u>

11. Lease Commitment:

The Foundation has entered into a noncancelable office building lease which is deemed an operating lease. Future minimum annual lease payments under this lease agreement, which expires during 1987, aggregate approximately \$27,600 during 1986 and \$11,900 during 1987. In addition, the lease requires payments under an escalation clause for taxes and operating expenses. Lease expense for the years ended December 31, 1985 and 1984 was approximately \$26,000 and \$25,000, respectively.

12. Challenge Grant:

In September 1984, the Foundation was the recipient of a Challenge Grant from the National Endowment for the Arts (NEA). The NEA grant is for \$750,000 and will be awarded to the Foundation provided they obtain \$2,250,000 in matching funds from other non-federal sources. Under the terms of the grant, the Foundation received \$562,250 from the NEA in 1985, as the Foundation had obtained \$750,000 from other non-federal sources. These amounts have been reflected in the Endowment Fund in 1985 (see Note 7). The balance of \$187,500 of the grant receivable will be awarded to the Foundation provided the Foundation obtains the remaining \$1,500,000 in matching funds by December 31, 1987. As of December 31, 1985, the amount received of \$562,250 has been recognized as income and the remaining \$187,500 has been reflected in grants and donations receivable and in deferred income.



Carmelo Guadagno and David Heald

Arnaldo Pomodoro, *Sphere No. 4*, 1963
Peggy Guggenheim Collection, Venice

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Arshile Gorky, *Painting*, 1944
Peggy Guggenheim Collection, Venice

Robert F. Mates

Entrance to the Palazzo Venier dei Leoni, Peggy Guggenheim
Collection, Venice



